

SPRING FABRICS
AND FASHIONS

VOGUE

FEBRUARY 1, 1915
PRICE 25 CENTS



Helen Dayden

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Publisher

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Fabrics—

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THE Haas Brothers Blue Book of the 1915 Silks, in which these materials are shown, can be seen only at the leading Dressmakers and Ladies' Tailors * * * * *

HAAS BROTHERS
Distinctive Dress Fabrics

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TRADE MARK REG.
Coupe

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THE Overland Coupe is especially designed for *madam's* comfort and requirements.

The doors are of extra width and height. This permits her to wear her largest hats, without the inconvenience of stooping or turning sideways when she alights or enters.

As the body is very low, only a short step is necessary when getting in or out.

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Catalogue on request. Please address Dept. 33.



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WOMEN'S SIZES 34 TO 44; MISSES' 14 TO 20 YEARS.

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No. 235. Button Front Dress of Imported Goline, in tan, rose or Copenhagen blue, Empire waist, set in sleeves, white lingerie collar, flare circular skirt. *Special 24.50*

No. 235A. Same Model of natural tan, or ivory white pongee silk. *Special 18.50*

No. 235B. Small Close Fitting Hat, leghorn straw brim, silk crepe crown, in pink, light blue or white, ribbon and flower trimmed. *Special 10.75*

No. 237. Demi-Tailored Dress of Imported English Serge, in white, navy blue, sand color or black, Empire waist, faille silk collar and cuffs, new pointed apron front tunic skirt with self embroidered pockets. *Special 18.50*

No. 237A. Same Model of taffeta sublime, in navy blue, new blue, sand or black. *Special 29.50*

No. 237B. Small Close Fitting Turban, faced with tagal straw, satin crown, with grosgrain ribbon and fancy ornament, all colors. *Special 5.95*



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Mail orders filled with complete satisfaction.

Corsets for ordinary wear on same lines.

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FIFTH AVENUE, at 38th St., NEW YORK

The New Spring Modes in Trotteur Chapeaux, Designed by This Shop, Show an Influence Ranging from the Peaceful Victorian Era to the Military Spirit of the Day.

Please state color wanted in ordering.



"MARINIER"

Slant crown hat of black satin with rough straw facing. Crochet ornaments of sou-tache done in cavalry red and yellow. Pendant ribbons of grosgrain silk **12.50**



"VICTORIAN"

A petite poke back and front of rough straw with facing of faille silk. A garland of fruit and flowers surrounds the crown and terminates at front with a many looped grosgrain bow **10.00**



"BANDOLIER"

Satin toque, tiny roll brim with whipped edge. Sides of crown surmounted with small buckles, run through with ribbon. Bow at back **9.50**



"TRENTÉ"

Chic hat of taffeta or satin with or without hemp straw facing. Roll brim, ribbon band. Nosegay of berries at back and front **8.50**



"CRÉPUSCULE"

Transparent hat of chiffon with soft crown and straight brim. Banding and loop of grosgrain ribbon, garland of fruit and foliage **10.00**



"TRICORNE"

Hat of all satin or with facing of straw. Grosgrain fan-plaited cockade and bow with two whips **8.50**



"CHÉRI"

A new sailor type of satin with liseré facing, narrow moiré pendant streamers at back. Drooping rose gracefully posed at side **9.50**



"COCARDE"

Hat of faille silk with a jaunty flare brim faced with hemp straw. A cockade of ribbon with feather whips at front **9.50**



"MARQUIS"

A sailor with a new brim effect, pointed at front and back, developed from Georgette crepe. Satin band with nose-gays of varicolored buds **11.50**

SALES AND EXCHANGES

Wearing Apparel

WANTED—Persian Lamb muff and neck piece. Modern design. No. 275-B.

SELL several evening dresses, \$10 each. Black moire maternity suit, \$20. Batiste summer dress, never worn, \$25. Evening coats, suits, etc. Cheap. New York only. No. 227-D.

FOR SALE—Black broadcloth coat, Redingote style, size 34, gray satin lining. Never worn. Cost \$45—Sell \$30. No. 203-D.

LADIES' saddle "Champion Wilton," excellent condition. Cost \$150—Sell \$50. Also apron skirt riding habit, practically new. Cost \$100—Sell \$30. No. 206-D.

TAUPE dinner gown, satin and net, rich yellow velvet on bodice. Long sleeves, new short skirt. Bust 36. Short, slender figure, advance model. Worn twice. Cost \$65—Sell \$35. Also fawn top shoes. Sell \$5. No. 208-D.

FOR SALE—Black serge maternity suit, size 36. Perfect condition, worn only twice. Price \$20. No. 210-D.

SABLE paw coat 36. Cost \$250—Sell \$100. Worn four times, perfect. Tan duveten suit, 36, never worn. Sell \$50. No. 211-D.

MINK coat, dark shade, genuine eastern mink. Cost \$1800. Hand-sewed. Three-quarter length, kimono sleeve. \$400. One of the finest in the country. No. 212-D.

FOR SALE—Skunk scarf and muff trimmed with black chiffon velvet. Lucille model. Cost \$250—Sell for \$75. White fox scarf and cuffs. Cost \$90—Sell for \$40. Perfect condition. No. 214-D.

DULL yellow satin evening gown with design of embossed velvet flowers. Size 42. Bought some years ago in London for \$125. Price now \$60. No. 215-D.

ONE Callot gown, raisin colored ninon. Exquisite embroidery. Size 38. Cost \$150—Sell \$50. Never worn. No. 216-D.

FOR SALE—Beautiful pink evening gown. Size 34. Chiffon taffeta with iridescent trimming; latest mode; worn once. Value \$45—Sell for \$25. No. 217-D.

ROUGH, dull purple cheviot suit. Coat 34-36, 25 inches long, gathered into band, black fur at bottom, standing collar fur. Skirt 34 inches long, tunic, quite new. \$22. No. 219-D.

HAND-embroidered lingerie blouse, opens front, edges scalloped, turn back collar, exquisite work. Never worn. \$11. Tan suit, genuine homespun, plainly tailored. Small 34. \$22. No. 220-D.

GREEN velvet coat lined white coney, collarless, loose, 42 inches long. Size 38. \$40. Dark blue serge suit plainly tailored. Altman's. Small 34. Sell \$6. No. 221-D.

WHITE sweaters, 34-36. Short one \$3, long \$4. 5 union suits light weight wool, high neck, very short sleeves, ankle length. Size 3, \$16. No. 222-D.

BLACK walrus traveling bag, extremely large, no fittings, smart. Cost \$79.—Sell \$49. Dark blue serge one-piece frock. Lord & Taylor. Small 34. \$10. No. 223-D.

BLACK white plaid steamer rug, \$3. Coat 50 in. long, genuine camel's hair cloth. High storm collar, belt back. About size 18. Cost \$40—Sell \$9. No. 224-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communication must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly. Your message for the March 15th Vogue should be received on or before February 10th. Address all communications to Sales and Exchange Service, Vogue.

From the Far West

ONE of our subscribers living in Wisconsin wondered how she could quickly and privately dispose of a few of her extra dinner gowns.

She had heard of the Sales and Exchanges page of Vogue but had never used it. She was just a wee bit skeptical—"Vogue was so far away," etc. However, upon the advice of some friends, she decided to try a small message. It read as follows:

FOR SALE: A number of handsome evening gowns, slightly used, size 40. Too many to describe in advertisement. If interested write for descriptions. No. 833-D.

To be sure, it was a long, long way for a little four line message to travel—from Wisconsin to Vogue, but Vogue has no limit of distance. The message was received, published and our lady of the Far West has expressed her appreciation in these lines:

"I wish to express my appreciation of the service received from Vogue, and to state that I will use Sales and Exchanges whenever I have anything to sell. Vogue has proven by far the best advertising medium I have ever used."

If you have something of real merit to sell privately, try a little message of your own on this unusual page of Vogue.

SALES AND EXCHANGES SERVICE

VOGUE 443 FOURTH AVENUE NEW YORK CITY

Miscellaneous

GORGEOUS peafowls for sale. Full-grown cocks with long tails, \$15; Hens, \$12; Pair, \$25. Rarely ornamental for your country home. No. 100-D.

SEVERAL fine wardrobe trunks in different sizes and qualities, at a sacrifice. Never used. No. 156-D.

SELL imported robe, size 36, reasonable. Handsome virot hat, scarf and muff, skunk and brocade. Cost \$250—Sell \$100. Magnificent black ostrich fan. Cost \$50—Sell \$25. Ivory fan. Cost \$40—Sell \$20. No. 202-D.

GENUINE coral necklace, two strands with clasp, beautiful color, 23 inches long. Value \$20—Sell for \$14. No. 204-D.

FOR SALE—Half interest in prosperous dressmaking establishment, furnish material, \$50. \$100 per gown. References. No. 205-D.

FOR SALE—A bargain, one hand-woven bedspread, delft blue and white, conventional design, made in 1763, can be used for portieres, \$60. No. 207-D.

FOR SALE—Three beautiful silk maxixe house jackets, lavender, light blue and pink, 36 bust, \$10 each. Also several good water color paintings, \$5 each. No. 209-D.

FOR SALE—Grandfather's clock in perfect condition. Six genuine antique blue and white and colored bedspreads. Will arrange for inspection. Selling to close estate. No. 213-D.

FOR SALE—A few rare antiques, old lace, jewelry, Sheffield and furniture. No. 218-D.

ANTIQUE. Two Spanish Coats of Mail (Sixteenth Century), one with brass helmet and plume. Handsome decorations for hall, library or dining room. All four pieces for \$600. Photos on application. No. 225-D.

EXCEPTIONAL opportunity. Beautiful French rug, 15x17 feet. Deep, soft, hand-tufted in French design. Soft fawn body with delicate, soft color border design. Made to order. Cost \$900—Sell \$500. Used but six months. No. 226-D.

Professional Services

LADY wishing excellent care during confinement can find it in home of competent physician, wife, trained nurse, beautiful New England village. Only one patient. Highest references. No. 598-C.

EDUCATED couple living in country and understanding scientific care of children will, in order to provide superior education for own children, assume care child. Infant preferred. Highest references. No. 590-C.

A CULTURED well-educated woman, thoroughly competent and having good executive ability wishes position as supervising housekeeper in a refined family or will chaperon young girl. No. 655-C.

A REFINED New York widow with best references will travel as chaperon or companion for expenses. No. 685-C.

LADY desires position chaperon, companion or governess, fluent French and German, executive ability, experienced traveler, formerly governess to daughter of Duchess of Leeds. References exchanged. No. 686-C.



Read this appreciation from

JANE COWL

"The Dressing Room:
I want to thank you for the most satisfactory corset I have ever worn."
JANE COWL."

The Applause of the Stage is one of the most convincing proofs of the charm of the

ROSE LILLI CORSET

Wherever it is worn and whoever wears it, the lovely classic model fulfills the design of its creator—to produce a natural, graceful, symmetrical figure. Your inspection is invited.

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NEW YORK
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Strictly high class. No competition, as our designs are our own, and materials our own importation.

We have in stock, at all times, Black or White Hats that are not mourning

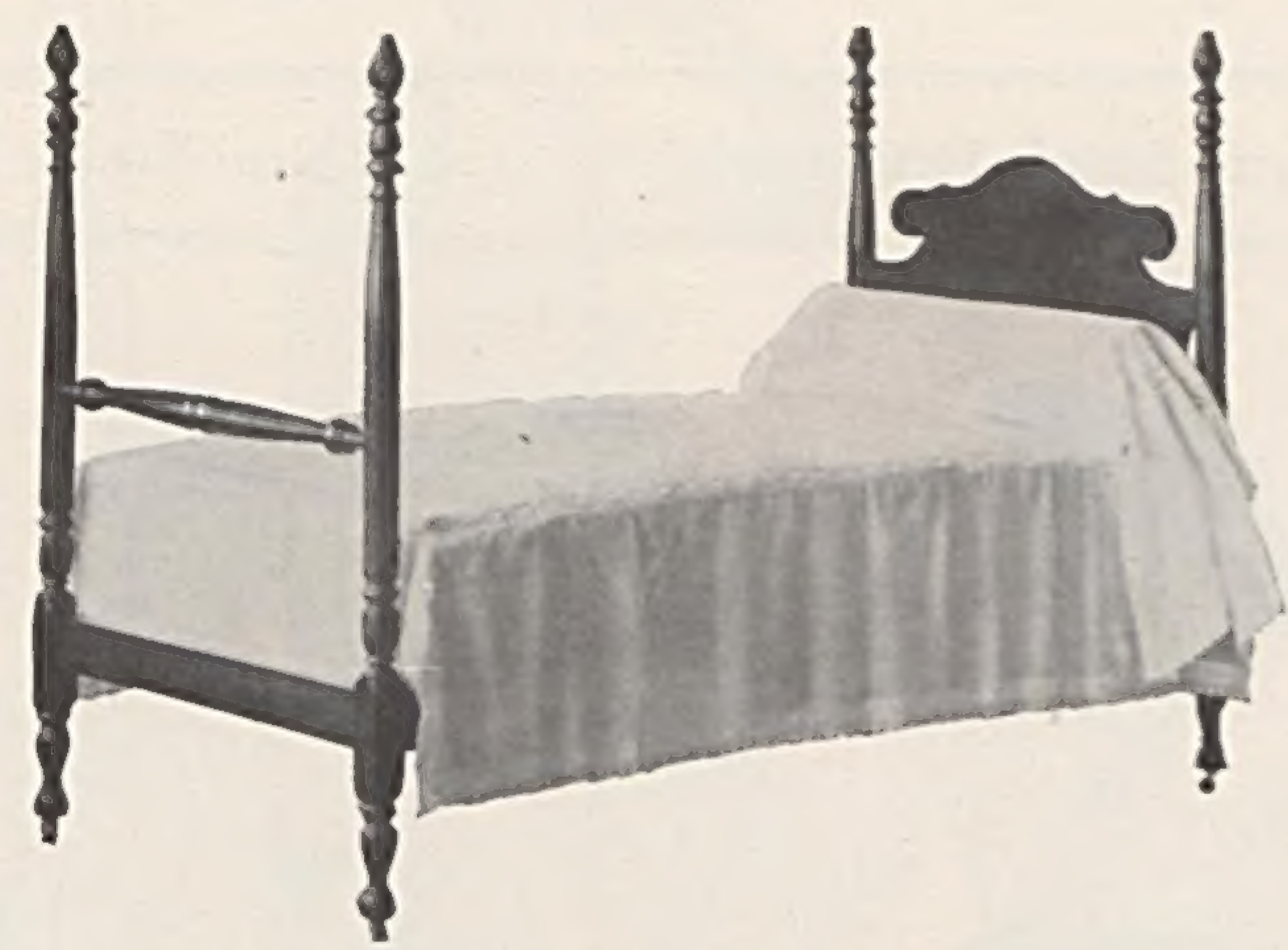
Crocker Building, 375 Fifth Ave. at 35th St., New York

New Boston Address: The Crocker Bldg., Copley Square

GIMBELS February Furniture Sale



\$22 Instead of \$30
Adam Model in Mahogany; cane back,
spring seat upholstered in tapestry.



\$20 Instead of \$35
Colonial Model in Mahogany—single,
three-quarter and full sizes.



Davenport
Upholstered in
Tapestry or
Leather
(Centre picture)
\$80
Instead of \$110

Adam Dining
Room Suite
in Mahogany
10 Pieces
(3 pieces illustrated)
\$266.50
Instead of \$345



\$75 Instead of \$95



\$55 Instead of \$70



\$50 Instead of \$65

GIMBEL BROTHERS, New York

THREE KINDS OF VOGUE PATTERNS

This Page Will Help You Choose Among Them

1. Vogue Stock Patterns



These are the models which Vogue itself has selected from the smartest new designs, and made up in stock sizes only. Stock patterns are illustrated in each number of Vogue (for instance, see page 57). They come flat, not pinned, and with each one comes a printed slip which tells the amount of materials to use. Though smart and advanced in line, Vogue Stock Patterns are exceptionally simple and easy to use.

Vogue Stock Patterns are uniformly priced at 50 cents for waist or skirt, and \$1 for complete costume. Sizes 34, 36, 38 and 40.

2. "Non-Stock Specials"



Cut only from the very practical designs illustrated in Vogue's famous department "Smart Fashions for Limited Incomes," these patterns, as a rule, lean rather to the simple and conservative and are planned to remain in style for many months. They represent the ideal of the woman who must dress fashionably on a limited outlay. When reading "Smart Fashions for Limited Incomes" (see page 44 of this Vogue), remember you may have the pattern for any garment there described.

"Non-Stock Patterns" are cut to order in stock sizes only (34 to 40 bust). Three-quarter-length coat, wrap or negligee, \$1.50; skirt or waist, \$1; complete costume, \$2.

3. Cut-To-Individual Measure



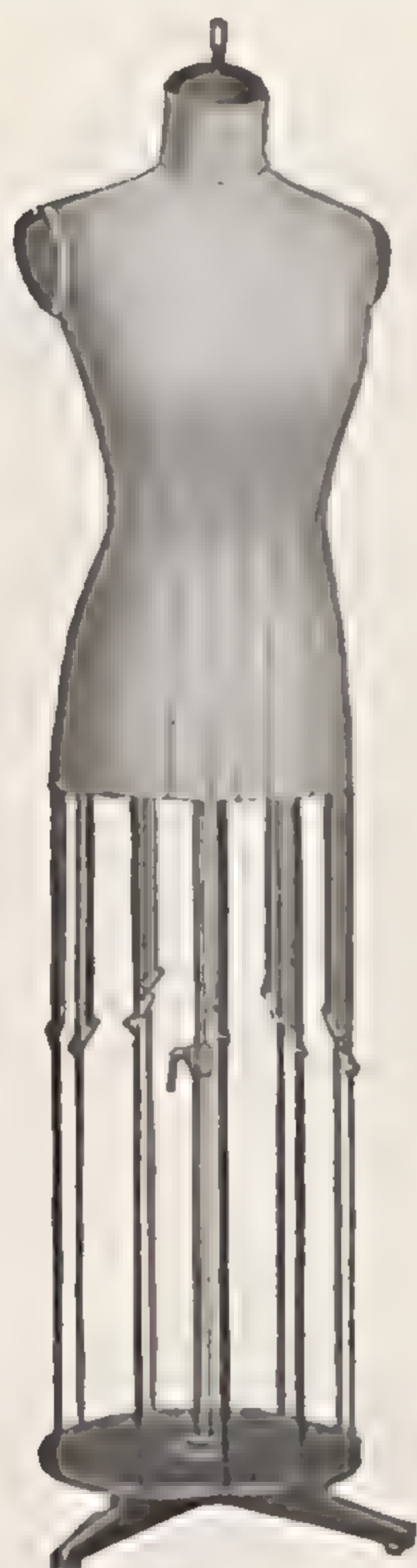
The ultimate in patterns. Vogue will cut to your own individual measurements a special pattern for any Vogue gown, waist, skirt or suit that appeals to you. Simply clip and send the sketch or photograph from Vogue, with a full list of your measurements. (Vogue supplies a special measurement form. A post-card request will bring you a year's supply.) The pattern will come pinned together—it is a replica in tissue paper of the model you have chosen.

Vogue's Cut-to-Individual Measure Patterns at a small cost insure absolute distinction in dress. Three-quarter-length coat or negligee, \$3; waist or skirt, \$2; complete costume, \$4; children's dresses, \$2.

KEEP THIS PAGE FOR REFERENCE. IT MAY AT ANY TIME HELP YOU TO FIND THE PATTERN YOU NEED.

The NEW 1915 *PneuForm*

THE
PNEUMATIC
DRESS FORM



AND
SKIRT
MARKER



Guaranteed For Five Years

With ordinary care will last a lifetime

PNEU FORM is the *only* Pneumatic Dress Form. You simply breathe into it the Breath of Life and PNEU FORM becomes *YOU*—your perfect Second Self. By substituting a different Form Cover and inflating again, PNEU FORM reproduces *any* figure, so that *one* PNEU FORM serves perfectly for the dressmaking and remodelling needs of any number of women. Indispensable in the home—invaluable to Dressmakers.

**REDUCED PRICE COMPLETE
\$12.50**

The New 1915 PNEU FORM includes, without any extra charges:

1. Simplified Skirt Marker. (A dressmaking necessity.)
2. Adjustable Skirt Form, attached and complete.
3. Form Cover Pattern, drafted to your measure, for making your own cloth "mould."
4. Small box about a foot square and five inches high in which PNEU FORM can be deflated and packed away when not in use.
5. Delivery prepaid anywhere in U. S. Reduced weight, 7 pounds.

Write for descriptive Booklet, "My Pneumatic Self," containing full information

One good dealer in most every city sells PNEU FORM. If your city is the exception, send your order and remittance (\$12.50) to us direct, with size of largest bust and hip required, and PNEU FORM will be forwarded immediately.

A four-apron section Adjustable Skirt Form and Marker made expressly for any older Model Pneu Form may now be had, delivery paid, \$2.00.

Pneumatic Dress Form Co.
557 Fifth Avenue, New York City



Charmingly New Fashions in Afternoon Dresses

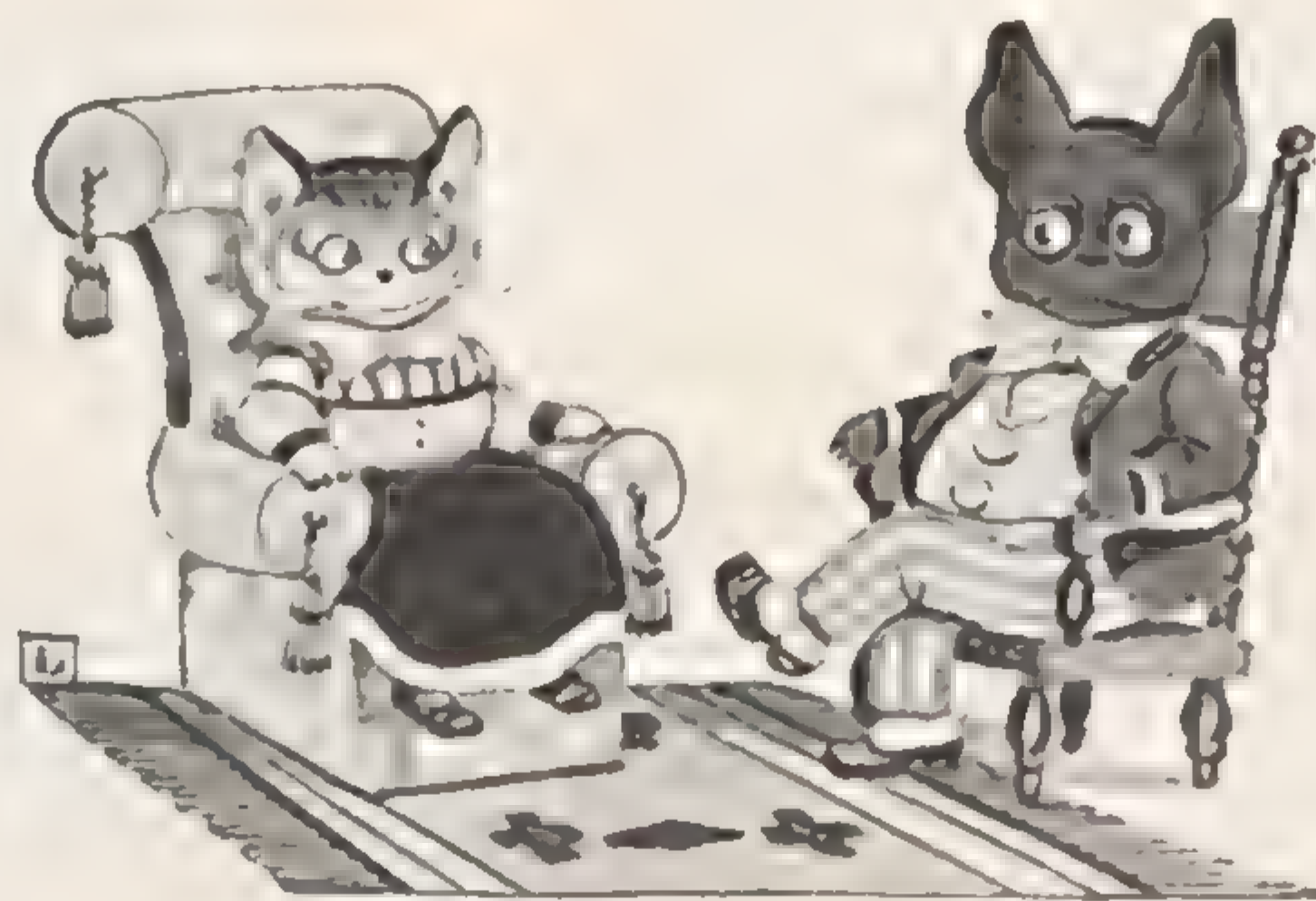
Empire waistline, and a flaring skirt—could there be anything newer than the effective dress shown in the sketch at the left? Of the new grosgrain silk, the bodice has a "choker" collar and vestee of lace, and long, tight-fitting sleeves. The skirt has a slender hip effect, and flares in circular fashion at the feet. In light gray, tan, navy blue or black. \$21.50. Order number V751.

The very interesting dress shown at the right is of charmeuse in the newest colorings—battleship gray, pearl gray, Belgian blue, tan, putty, navy blue or black. The bodice has a vestee of Georgette crepe veiled with net, the flaring collar embroidered with gold thread. The very new skirt is made on a yoke, each box pleat ending most effectively in a scallop at the bottom. \$29.50. Order number V752.

JOHN WANAMAKER

Broadway at Ninth St., New York

Copy. Life Pub. Co.



She: My dear, have you anything on for Tuesday evening, February Second?

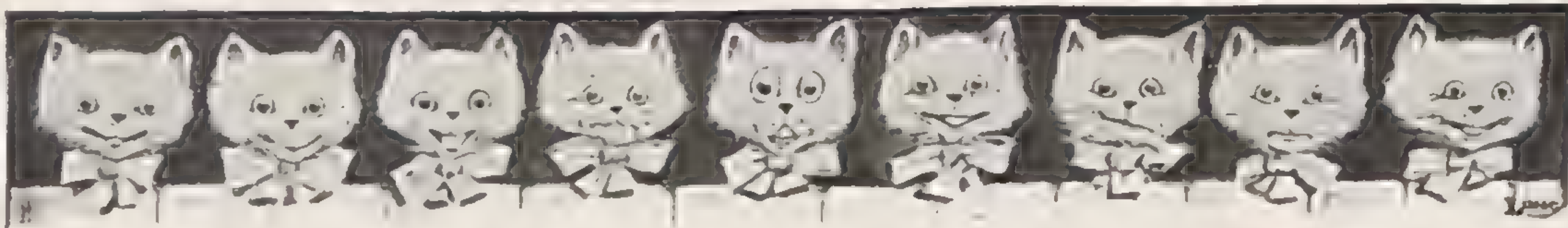
He: I thought I would stay at home that evening. That's the day the Cat and Dog Number of LIFE comes out.

Everybody knows that every dog has his day. But not every cat and dog have their day together. This howling need will be met in a Special Number celebrating cats and dogs and their existences.

The Cat and Dog Number of *Life*

Tuesday, February Second

Ten cents



"Our Day is coming—Tuesday, February Second"

Special Offer

Enclosed find One Dollar (Canadian \$1.13, Foreign \$1.26). Send LIFE for three months to

Handsome premium picture in colors,
"WHERE LOVE IS," given
with each yearly subscription.

Open only to new subscribers; no subscription renewed at this rate.

LIFE, 67 West 31st Street, New York

One Year, \$5.00. (Canadian, \$5.52; Foreign, \$6.04)

For Early Spring, the South, or the Pacific Coast



TAILORED SUIT of white cotton corduroy velvet. The jaunty coat is bordered with a stitched fold of the same material and completed with a black satin collar. The suspender skirt, with the box plaits in front and a pocket at each side, is distinctly novel. Sizes: 34 to 40.

PRICE \$38.00

DRESS of cream batiste, combined with pink or blue linen and trimmed with insertions of Cluny lace. The dress is closed at the center back. A gathered flounce of linen finishes the lower edge of the underskirt. Sizes: 34 to 40.

PRICE \$38.00

MISSSES' TAILORED SUIT of sand-color or navy blue gabardine. The coat is plaited at the back and belted at the sides and front; the circular skirt is box-plaited at the center back and buttoned in front. Sizes: 14, 16 and 18 years.

PRICE \$45.00

SUIT of natural pongee, with accentuations of silk in black or colors. The belt is of patent leather to match the tone of the silk. The wide circular skirt is of the latest model. Sizes for women and misses.

PRICE \$68.00

Blouses, Hats and Parasols may be obtained from B. Altman & Co. at moderate prices

B. Altman & Co.

Fifth Avenue — Madison Avenue
New York

Thirty-fourth Street

Thirty-fifth Street

SHOPPERS' AND BUYERS' GUIDE

Antiques

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\$1,020.16

TEN MONTHS' SALES TO VOGUE READERS BY THE FAR EASTERN SHOPS

It is a far cry from Luzon to Florida; but when we last called upon Mr. Langan of The Far Eastern Shops, 2231 Broadway, New York, he was sending a bundle of Philippine embroideries to a Vogue reader in Palm Beach.

The Far Eastern Shops is another of those unusual enterprises which Vogue delights to find and to present to you in the Shoppers' & Buyers' Guide. This shop deals, for the most part, in Philippine, Japanese and Porto Rican embroideries and drawn work; also in many unique Oriental novelties; and—as befits a really Eastern shop—in divers other commodities into the bargain.

For a year, now, The Far Eastern Shops have kept their tiny announcement tucked away on these pages; but Vogue readers in plenty have found it and profited by it. Here are a few sentences from a letter sent us not long ago by Mr. Langan:

"It was a little more than a year ago (January 1st, 1914) that I first inserted a little message in the Shoppers' & Buyers' Guide of Vogue. My first ten months' advertising has brought me in \$1,020.16 in sales through the mails. This, however, is only to Vogue readers direct. Specialty shops throughout the country have also answered my advertisements, so that I received also more than \$2,000.00 in wholesale orders.

"I have specialized in approval shipments, and though we frequently ship several hundred dollars' worth of goods, we have never lost money through a Vogue customer.

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Follow these pages closely. This winter, as in every other season, there are new advertisements as well worth looking up as have been this series of messages from The Far Eastern Shops.

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You are right—few people do know shops in New York. It would take a lifetime for an individual to find all of these shops.

This, however, is the purpose of the Shoppers' & Buyers' Guide. It saves you the unnecessary labor by showing in these little announcements the very best of the unusual small shops. Read this letter from an out-of-town woman and see what this department meant to her:—

"Perhaps what interests me most in Vogue are the advertisements in the Shoppers' & Buyers' Guide. I have written to many of the shops, have studied carefully every little message, can tell you where braided rugs can be obtained and where baby's first shoes can be cast into bronze. My information concerning the many shops in New York City is so remarkable that when my sister, who has lived there three years, visited me, I could tell her where to get things from shops absolutely unknown to her."

SHOPPERS' & BUYERS' GUIDE SERVICE VOGUE, 443 FOURTH AVENUE NEW YORK

Travel

THE PARKHURST WARDROBE TRUNK pleases every traveler by affording her the safety, roominess & access to all apparel which she enjoys in her closet at home. They are (cont.)

Really a Portable Closet & Chiffonier combined. Catalog free. J. F. Parkhurst & Son Co., 4 Rowe St., Bangor, Me.; 161 Summer St. Boston; 225-5th Ave., N. Y. Sold by Wm. Filene's Sons, Boston.

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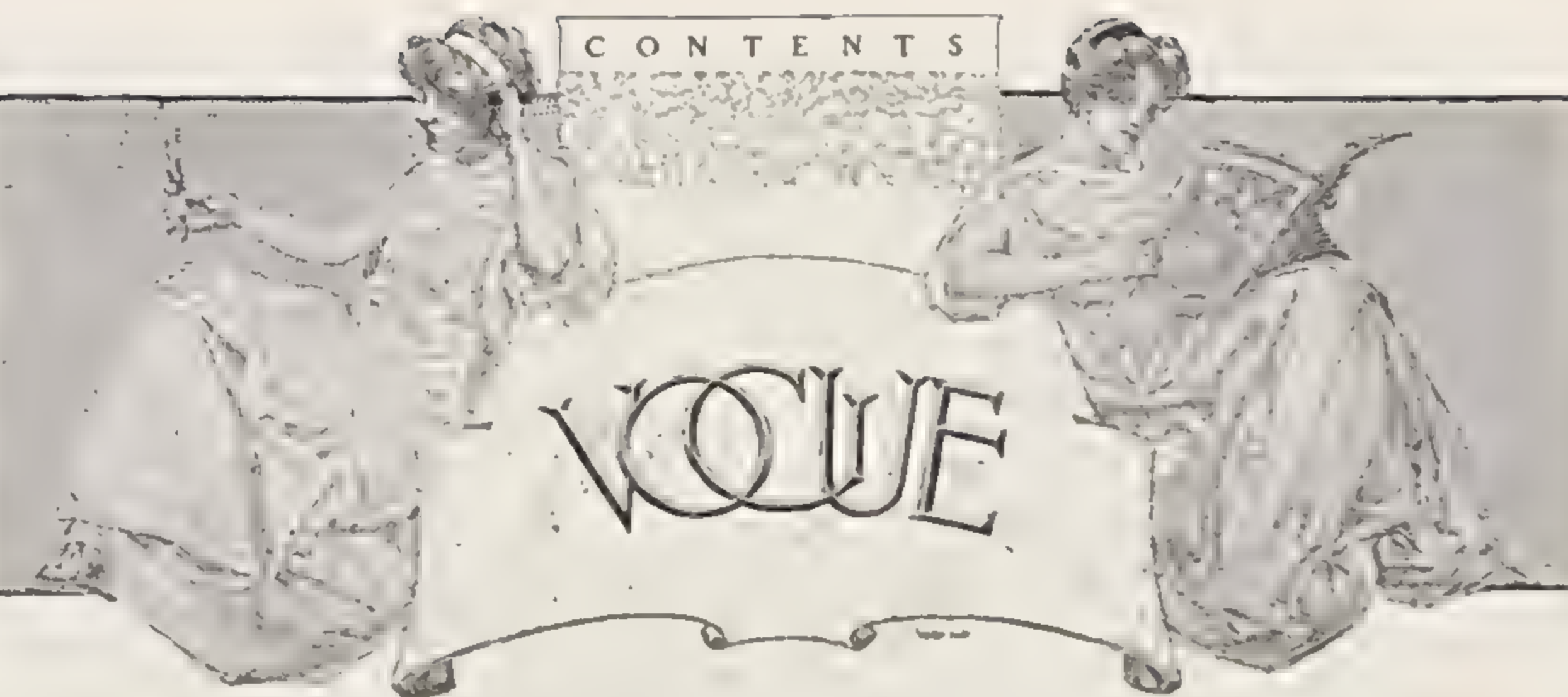
THE GORHAM CO.

SILVERSMITHS - GOLDSMITHS
NEW YORK

*A Glance Ahead at
Vogue's*

SPRING FASHION PROGRAMME

*Never before have you
needed Vogue so much*



*The next Vogue will
be the*

FORECAST OF SPRING FASHIONS

Dated February 15

FEBRUARY 1, 1915

VOL. 45. NO. 3
WHOLE NO. 1016

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VOGUE is published on the first and fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Condé Nast, President; Barrett Andrews, Secretary; K. M. Goode, Treasurer; Edna Woolman Chase, Editor. Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Subscriptions for the United States, Mexico, Cuba, Porto Rico, Hawaii, and the Philippines, \$4 a year in advance. For Canadian delivery, postage must be added at the rate of \$1.25 per year. For all other countries, postage \$2 a year extra. Remit by check, draft, or postal or express money order. Other remittances at sender's risk. Single copies, 25 cents.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change please give both the new address, and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice required, either for changing an address or for starting a new subscription.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

CAREFULLY as Vogue has always planned its Spring Fashion Programme in the past, this season there has been need of still more care. All the ordinary sources of Paris fashion information are cut off. Women everywhere are in a quandary about the modes. The Paris designers themselves are working under the most adverse conditions that one can imagine; and yet, they are continuing to produce new fashions, and Vogue is able to bring them to you not less promptly than in former years.

On page 104 appears a brief description of the next four issues that constitute the Spring programme. If you know Vogue well, you can easily visualize these four numbers; already in your mind's eye you can picture their contents, and you can foresee how helpful, this season above all others, they will be to you. In a month or two America will be deluged with a flood of fashions good, bad, and worse than bad. But, with these four numbers in your hands on their appointed dates, you can easily discriminate, and your discrimination is sure to save you many dollars. Therefore, unless you subscribe to Vogue, go to your newsdealer now, and give him the coupon printed on page 104. It isn't safe to trust to luck. This year it is positively necessary to bespeak your Vogue in advance.

TO HELP YOU BUY

It is one thing to know what is in fashion, and another thing to be able to find it in the shops. Vogue makes it possible for you to do both; for Vogue's next four numbers will contain all the new and approved styles, and Vogue's Shopping Service is always ready to buy them for you. Page 92a, in its head-line, harks back to Christmas; but the rest of the page is devoted to suggesting the various things that Vogue is ready to buy for you, not at Christmas alone, but all the year through.

Lean heavily upon the Shopping Service this spring!

THE PATTERN SERVICE

It is almost impossible to think of a single Vogue service or Vogue department the value of which to you has not been enhanced by recent events. Certainly one can not pass over the Pattern Service. It offers you, this spring, an opportunity to wear clothes that have passed every test that Vogue editors can apply; clothes that are emphatically correct, becoming, and appropriate. These clothes would not be expensive at any price, but when you consider that their cost is but a fraction of what you might expect to pay for them, their advantage needs no description. Read page 8 of this Vogue; and be on the watch for all Vogue's new spring patterns as they appear in the next four numbers, and especially in the Spring Pattern Number, dated April 1.

IN the next number of Vogue you will find a comprehensive showing of the authoritative fashions for 1915. The fashions have been gathered by Vogue with unusual care from the best houses in Paris and New York. To glance over them is to see everything new and good that has been produced, up to now, for this spring.



The cover of the next (February 15th) Vogue is shown here in miniature

The fashions that you will find in the Forecast of Spring Fashions Number include blouses, one-piece frocks, tailor-made gowns, afternoon and evening toilettes, top-coats and wraps, and several pages of spring hats. Vogue's Paris editor has visited each of the great couturiers, and her letter in the next Vogue will both describe and illustrate the models they are making at this moment.

In New York, Vogue's editors are keeping constantly in touch with the wholesale importers, and with the smartest dressmakers. From their collections we shall choose a number of pages for illustration.

THE NEW FIGURE

The consensus of opinion has been moving steadily toward the more snugly corseted silhouette. In the Forecast Number will be a generously long article on the new-figure, illustrated with corsets for every type of wearer.

Footwear, too, shows interesting changes. Most of us have been exceedingly conservative in our shoes, but all winter there has been a steadily increasing demand for the more fanciful styles. As in all other matters of the kind, however, one must show careful discrimination not to be betrayed into sanctioning ultra or bizarre effects. In the next Vogue we shall show the styles that are adopted by women of good taste, and will advise what not to wear as well as suggest what newer styles may be worn.



W. M. L. E. R.

MRS. ARCHIBALD S. ALEXANDER

Mrs. Alexander, whose husband died about three years ago, is a daughter of the late Charles Tracy Barney and a prominent member of the Long Island hunting set



Mid-Victorian to the tip—
end of both streamers is
this flyaway spring bonnet.
Designed by Lucile

A M A N H A T T A N C O C K T A I L

THE town is surprisingly gay, although the gaiety this season evidences itself for the most part in small affairs rather than in the mammoth entertainments with which society has amused itself during recent seasons; little dinner- and supper-parties followed by dancing are being given by many prominent hostesses, in place of the balls of yesteryear. These smaller parties throw into high relief the exceptions to their rule, such as the large affair of the Circus Ball which was held at Sherry's for the

A Smart Little Dinner-party or So, a Spotlight Turned Off the Stage and On the Audience, a Dash of Sparkling Spring Bonnet, and a Rosy Débutante to Bob About

benefit of The Lenox Hill Settlement. It was made merry by all sorts of "specialties," in a real circus ring and to the accompaniment of a real circus band. Novelty is a great thing, and certainly the selling of lemonade and peanuts at a ball at Sherry's may be called an innovation—and innovations to our well-worn routine of entertaining are distinctly to be welcomed.

the side on which she carried her bouquet. The little flower girls were especially smart in Russian frocks of white satin, collared and girdled with tail-less ermine which matched their cassock turbans. To complete the effect, very high Russian boots trimmed with fur were worn, and, instead of bouquets, they carried muffs of lilies-of-the-valley.

At the opera recently, gowns in the simple Greek lines that are so becoming when well designed have been noted in more than one instance, and, notwithstanding the strong tendency toward

A MIDWINTER BRIDE

Although for the most part the New York hostesses are entertaining only quietly, the conditions in Europe have had no adverse effect upon the doings of the younger set; there have been débütantes and brides aplenty. The wedding of Miss Hope Hamilton, the daughter of Mr. William A. Hamilton, to Mr. Harry Livingston Kaufman was one of the most interesting weddings of the month. The bride wore the usual white satin gown, which was made with a surplice waist and a double overskirt in tunic effect. The veil, which was simply arranged, was of tulle, edged with point appliqué and fastened across the forehead with a single band of orange-blossoms.

The matron of honor, Mrs. Anthony J. Drexel, Jr., who is tall and slender, wore particularly well a gown of mauve satin cut on straight lines and girdled at a low waist-line by orchids. Her large transparent hat, which was particularly charming, was of mauve tulle, and there was an orchid at



On the Callot type was the gown of bottle green velvet which Mrs. Harry Payne Whitney wore at the opera a few evenings ago

"To-night's the Night" is brimful of fun as well as color. In the last act Emmy Wehlen, who plays a leading rôle, wears this charming airy blue frock





A pretty manikin at Lucile's opening wore her tulle hat tipped 'way down and her silk tunic tipped up to show a short, but hooped, skirt

fuller skirts—which we will undoubtedly have—there are many smart dresses on straight lines. Callot's latest evening dresses hang straight from the bust-line, and although her skirts are no longer the scant affairs of last year, neither are they extremely full.

CALLOT AND THE STRAIGHT SILHOUETTE

Mrs. Harry Payne Whitney looked very charming indeed at the opera in the bottle green velvet frock sketched at the lower left on page 15. This dress, which was of the Callot type, seemed adorned most by its lack of adornment, as it boasted no trimming except a tiny bead band that defined the Greek outline at the neck and shoulders. The girdle, which crossed in the back and was loosely knotted in the front, gave straight lines rather than curves to the figure. White tulle filled in the corsage.

Mrs. Leonard Thomas showed preference for gowns with straight lines in a lovely blue gown suggesting Callot. In this gown roses formed a low girdle and beads were the shoulder straps. The skirt was laid in soft plaits at each side, which gave an unusual, draped effect, but did not destroy the long lines.

With frocks of this type the jeweled band across the forehead, beloved by Cleopatra, is especially effective. Happily this form of coiffure ornament had only to appear at the Fashion Fête to become a fad; now it is noted not only in the boxes at the opera, but at the prominent balls both in New



"I am conservatively tailor-made," says the Lucile suit, "in spite of my collar awfully high and stand-offish"



If the plaited skirt will it will, and since it will, the coat must be short, lest the figure be shorter



A young girl who watched Marie Tempest play the part she played in "The Marriage of Kitty," wore this quaintly naive Arnold frock

York and Philadelphia. The débutantes, who consider that all is grist which comes to their mills, have been quick to adopt it, and rightly so, as it is a becoming fashion and in keeping with the simple coiffures of the season.

MRS. CASTLE TAKES A HURDLE

An effective band for the hair, sketched on the opposite page, shows small mercury wings attached above the ears. A charming conceit is this, and very becoming it was to the pretty dark-haired girl who wore it at the opera. With the general adoption of the severe hair-dressing, foreheads, as well as ears, are again exposed to view. Mrs. Castle, who certainly has a marvelous flair for personal effectiveness, did the newest thing in coiffures when she bobbed her hair. This is such a radical departure from the usual, and would be so hard to wear in the majority of cases, that there is little likelihood of its general adoption.

Some evenings ago at the opera, Mrs. Anthony J. Drexel, Jr., wore a charming gown of red brocade which hung straight from the shoulders to a low waist-line. The waist-line was partly defined by rhinestones, which were used also at the neck and at one side.

Another lovely gown which was seen at the opera recently was worn by Mrs. Dallas Pratt. In this, the straight underdress was of cloth of gold embroidered and studded with rhinestones in an apparently Chinese pattern. There was an over-drapery of bright green tulle which hung

from the shoulders to the floor, and was finished by a band of gold to weight the illusive gossamer stuff.

The wraps of the season furnish the high lights for the brilliant evening pictures, as they are almost without exception in vivid colors. Of all the colors, red predominates; it is seen to an amazing degree in wraps of velvet with heavy fur collars and cuffs. These gay wraps are as generally worn by the white-haired dowagers—if there is such a thing as a dowager nowadays—as by the *débutantes*.

"TO-NIGHT'S THE NIGHT"

Gay, indeed, is the musical show, "To-night's the Night," which opened during the Christmas season. Lucile made some of the gowns for this production, and of them all, one of the most charming, sketched at the lower right of page 15, is worn by Emmy Wehlen in the last act. The one-sided effect which Lucile has a rare knack of handling is shown to advantage in the draped bodice of blue velvet which has a peplum on one side only. A soft girdle of the velvet falls from the other side. The double skirt carries the same effect of one-sidedness, as it is short on the right side and longer on the left; bands of glitter that follow the outline of the flounces accent the charm of the dropped line.

The other evening, at "The Marriage of Kitty," in which Marie Tempest is—well, is the Marie Tempest whom half the world knows and applauds from any seat available at any play she plays in, there were pretty women and pretty gowns aplenty. A charmingly youthful frock worn by a dark-haired girl who was of just the type to accentuate its quaintness is sketched at the upper right of page 16. The bodice and the underskirt were of white satin and two white ruffles, one of tulle and one of satin, finished the frock at the top in a most naive way. The



To make her prettiness prettier, a pretty girl at the opera wore a winged coiffure ornament

sleeves were white tulle and the overskirt was of white silk net banded by white satin ribbon and finished at the bottom by ever so many ribbon loops.

LADY DUFF-GORDON'S OPENING

A great deal of interest has been aroused in New York by the fashion opening held by Lady Duff-Gordon (Lucile), at which she showed many charming models made entirely of American-made materials. It was interesting to notice that the tailor-made models, which were typical of Lucile's designs, showed skirts not over wide

and always on rather straight lines, although the coats varied from the Eton type to the longer models like the one of gray covert-cloth sketched at the top of page 16. The double-notched collar of this suit, which stood rather far from the neck, aroused considerable interest, as well as did the high-collared, ruffled blouse with which it was worn. All in all, this suit was of the plainer tailor-made type which is generally predicted as a good spring mode.

In contrast to the tailor-made models, the afternoon dresses, evening dresses, and negligées showed decidedly fuller skirts, and many of them showed the one-sided tendency illustrated in the frock at the lower right on page 15. The oriental influence was dominant in the model sketched at the upper left on page 16. This showed a distinct Chinese tendency, from the transparent tulle hat which tipped over the face, to the transparent tulle sleeves which hung in broad mandarin fashion almost to the wrist. Bright colored silk formed what there was of a bodice and the short flaring overskirt, which was edged with lace. The manikin who wore this frock tipped the tunic up to show a miniature hoop-skirt of chiffon, which was finished by a stiffened band that held it out without giving it unnecessary stiffness. Over the medium-width underskirt flared a full lace skirt which carried the bouffant line to the feet; the fulness of many of the skirts was handled in much this way.

LUCILE'S FAMOUS COLOR COMBINATIONS

The color combinations, for which Lucile is greatly famed, were particularly lovely at this opening, and not alone was this noticeable in gowns, but in the clever touches of trimming on tailored suits or street frocks. For instance, black and white checked silk trimmed in an unusual way not only a striking street frock,

(Continued on page 98)

C O P Y R I G H T I N G C L O T H E S

AN interesting result of the visit Mr. Paul Poiret, the well-known French designer, made to America in the autumn of 1913, has recently developed in the decision rendered by the court of Special Sessions on the eighteenth of December in the case of Mr. Poiret against William Fantell of the Universal Weaving Company, accused and convicted of having manufactured and sold to the fashion trade imitations of Mr. Poiret's labels. During his visit to America, Mr. Poiret was much astonished to see advertised in various shop windows Poiret gowns which he himself had never seen before. Needless to say, Mr. Poiret quickly identified these gowns as never having emanated from his establishment and the labels which were sewed in them as nothing but counterfeits of his original label. He immediately placed the matter in the hands of his attorney, who started an investigation which revealed the fact that not only were Poiret labels being imitated and sold throughout the country by a number of manufacturers, but the labels of other prominent couturiers were also being duplicated. In fact, it was discovered that quite a flourishing trade in these false labels had become well established in America.

WAYS AND MEANS FOR PROTECTING COUTURIERS

As an outcome of Mr. Poinet's report on this matter to his colleagues upon his return to Paris, there was a general movement among the leading French couturiers to devise some means to protect themselves against this spurious exploitation of their names. Accordingly, last June, at the suggestion of Mr. Philippe Ortiz, a Frenchman who has long been resident in America, and who is the representative in this

Led by Paul Poiret, the French Dressmakers Establish in New York an Association to Protect and Copyright Their Designs

country of Braun et Compagnie of Paris, Mr. Poret and his colleagues formed an association styled, "Syndicat de Défense de la Couture Française" (Association for the Protection of French Dressmaking), with a branch in New York City, the direction of which was placed in the hands of Mr. Ortiz.

Immediately following the installation in New York of a branch of the Paris Syndicat, it was expected by those who were familiar with the situation that a great number of trials would follow and that the Syndicat would be inclined to press every charge against the false label manufacturers and fashion dealers; but on the contrary, the representative of the Syndicat acted very generously in the matter and issued a public warning to the effect that the manufacture of these imitation French labels must immediately cease, and that those who failed to heed this warning would be

(Continued on page 100)



The above is a facsimile of the statement signed by the French couturiers thanking Mr. Paul Poirot for his efforts to prevent the fraudulent manufacture and use of the labels of French couturiers

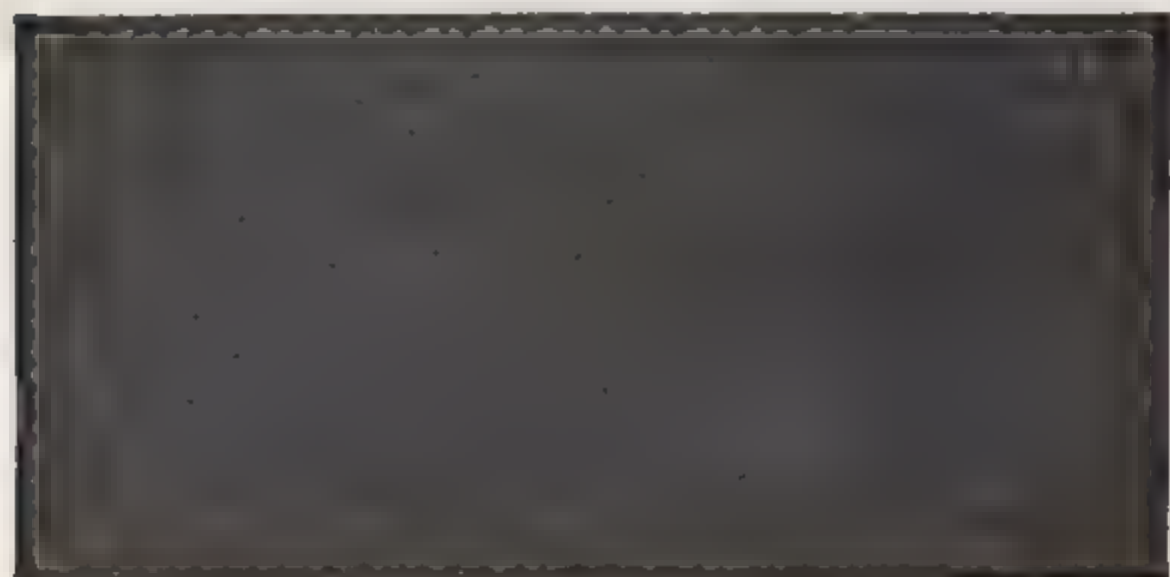
MARTIAL ET ARMAND VERSIONS OF THE MILITARY THEME



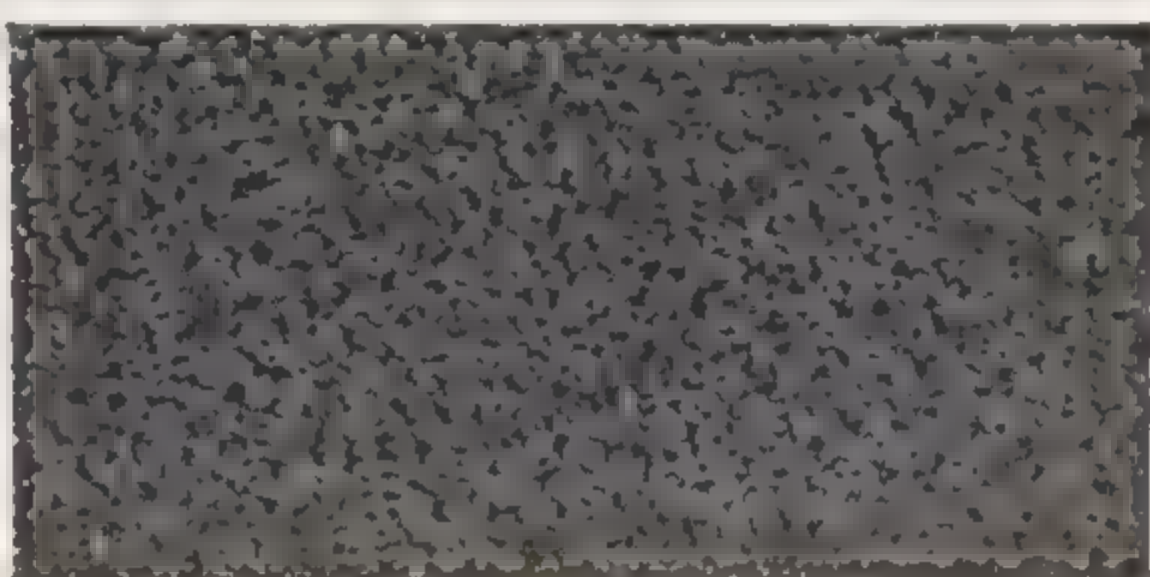
A doughty little jacket of rough blue serge with the commander-in-chief of the French army for its godfather is the Joffre coat. The revers and collar bound with red and standing stiffly at attention, open over a vest of black moire, military with buttons. In the back, one long coat-tail hangs low over the circular skirt. The blue straw hat is buckled, and is strapped with narrow ribbon about the high crown

Gold-braided for militarism is this suit of khaki colored gabardine, and brave with button decorations are the fronts of the jacket. This much accomplished, the designer relented and there was added the frivolous jabot of the piping times of peace. The skirt is plain and circular, the buttons on the coat are gold embroidered, and the buttonholes gold braided. The hat of old-gold moire is trimmed with fancy blue aigrets

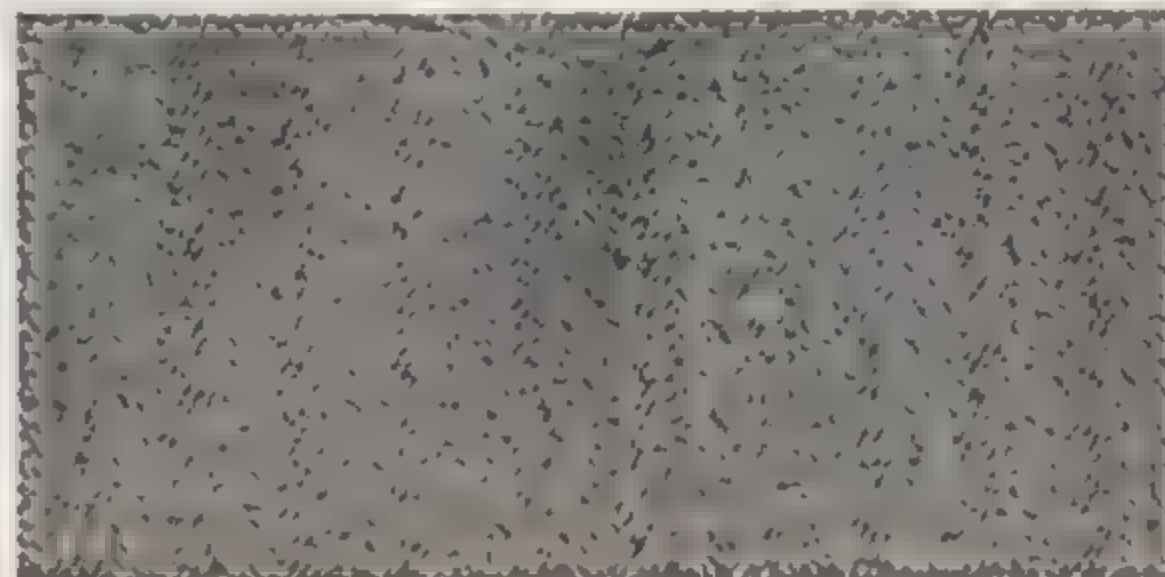
In this suit of champagne colored cloth there is a high collar to begin the coat, a rippling peplum to end it, and a curved-in waist-line at the middle; and there is a high waist-line to begin the skirt, and a flaring hem to end it. Clever tailoring turns the revers of the collar up and the gores of the skirt down. A black faille sailor tilted in the back tops the suit



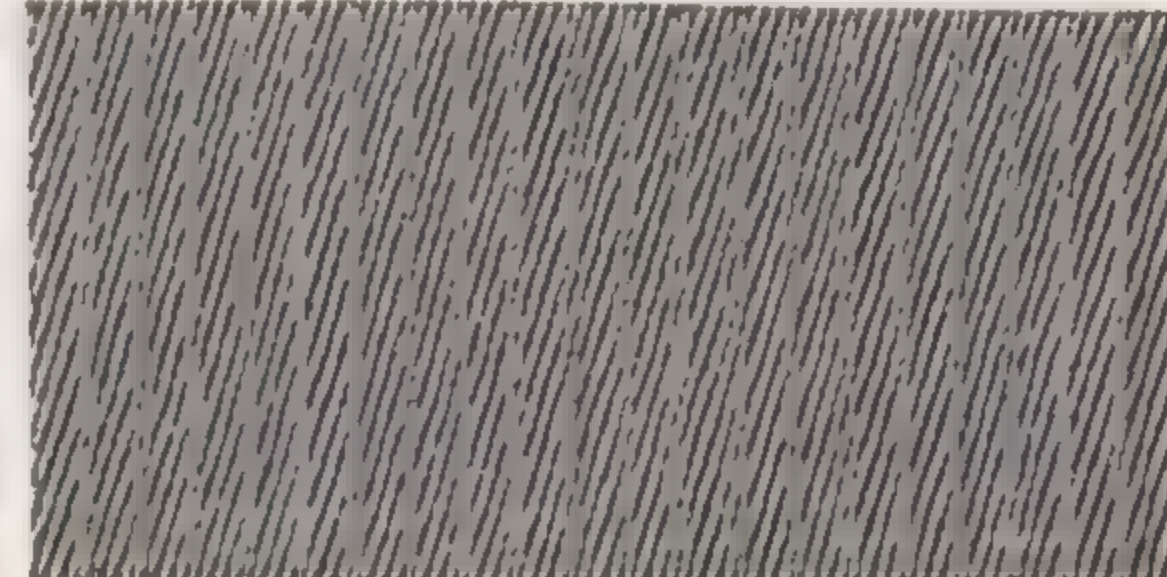
Basket cloth is now lighter and more closely woven than were former basket weaves, and comes in all new suit colors



A light suiting is "Chéruit covert-cloth," which is particularly good in a brownish green shade called "lizard"



An excellent material for suits like those sketched on this page is the Worumbo herring-bone covert-cloth



A variation of covert-cloth, ribbed of course, is striped buckskin covert-cloth, in the new sand colored shades



TWO CALLOT FROCKS ESTABLISH THE DIM DIFFERENCE BETWEEN THE
CULT OF THE PRINCESS LINE AND THAT OF "THE MOYEN ÂGE"—AN AF-
TERNOON FROCK, TAFFETA FOR CRISPNESS, AND NET FOR FLUFFINESS

Callot falls victim to the charm of the long tube-like sleeve, which is the newest thing there is in evening fashions; here the sleeves of pink chiffon are embroidered in silver thread to match the embroidery on the pink velvet slip. Forsaking the straight and narrow way of her earlier models, Callot drapes this one a tiny bit at the hip-line and allows it to spread itself toward the bottom just the wee bit that marks it of the princess cult rather than of the "moyen âge"

A series of black net flounces with the skirt they are on almost as full as a flounce itself, and to top this fluffiness, a flyaway jacket of crisp black taffeta with the edges fluted to make it crisper yet. On the jacket, big cabbage roses, as pink as pink beads could make them, and as lifelike as facile fingers could fashion them, are set against sprays of cool green beads for leaves. The ruff is of white net. Models from Henri Bendel

In this, an earlier model than the one shown at the left, Callot used the same degree of drapery, but dropped it so low the "moyen âge" line was not infringed upon. A girdle of roses breaks the longness of the white satin shift and ropes of pearls swing from the shoulder to below the hips. At the top, a bit of white tulle fills in the interim between the white satin and the wearer, and the sleeves attain the demure distinction of having quite six inches in their length

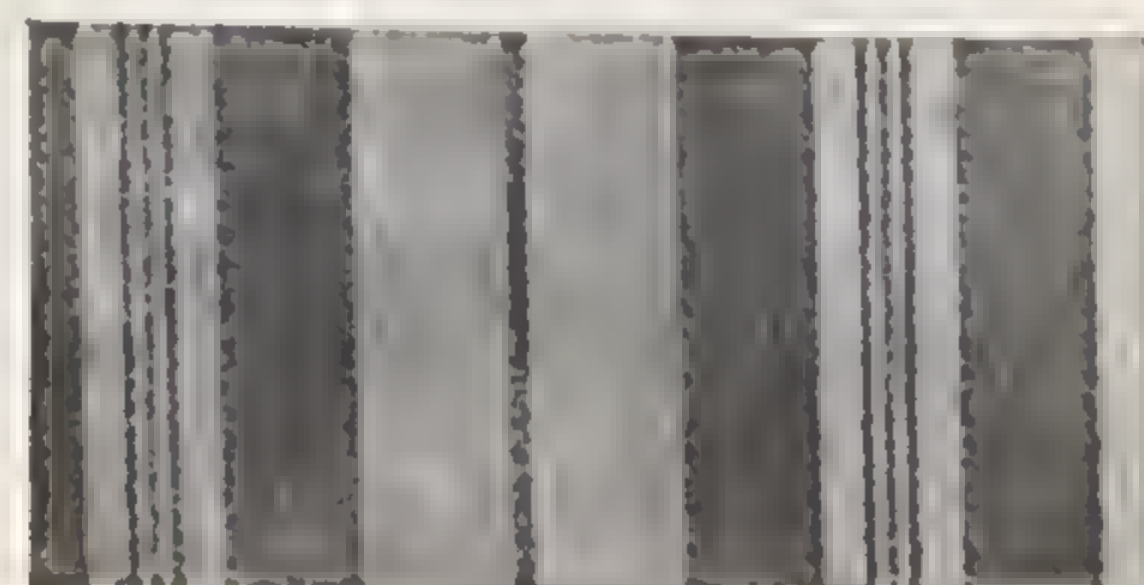
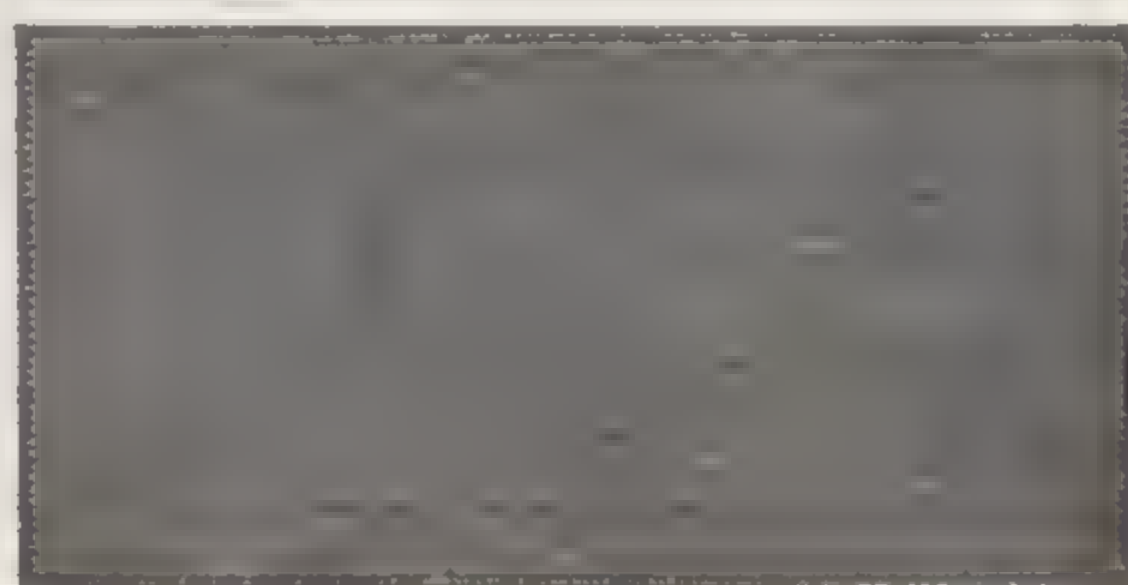
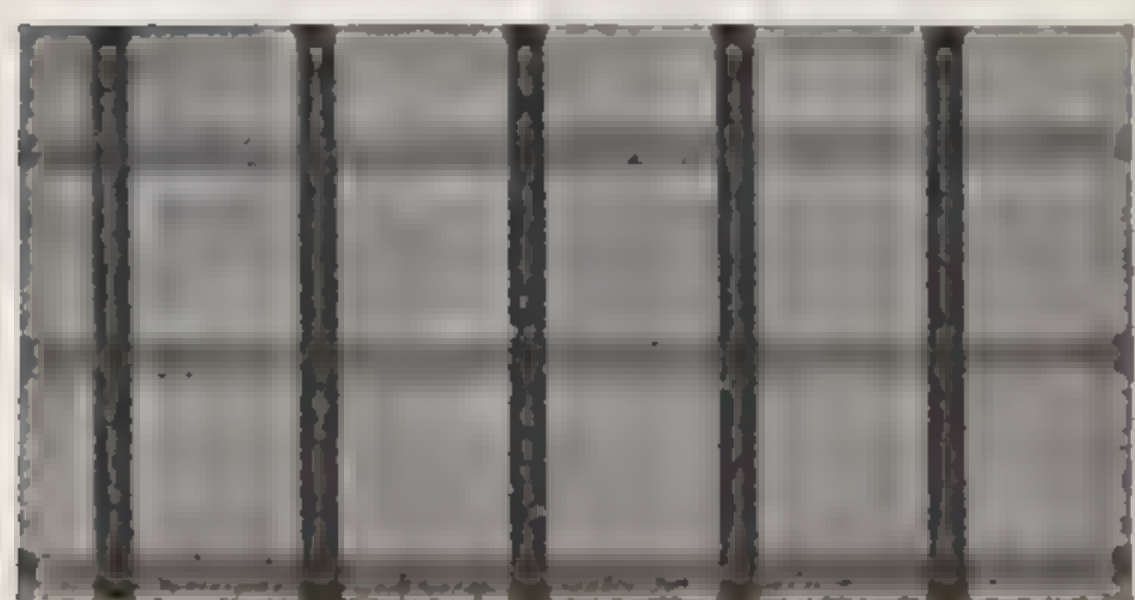
FITTING NEW FABRICS to NEW FRENCH MODELS



The flaring double skirt and its logical accompaniment, the tight-fitting bodice, appear in a gown of saffron broadcloth, sashed with brown faille finished with bead trimming and fringe. Beads of saffron color also trim the neck-line of the bodice. The double skirt, cut slightly circular, is eased across the front and fullied across hips and back, and long tight sleeves fit into normal armholes. The high-collared chemisette is of tucked white net and white satin, edged at the top with lace and buttoned down the front with white satin buttons and loops. With this costume is worn a sailor-hat with crown of saffron voile and facing of brown straw. The wreath of fruits in rich brown, green, and orange tones makes the hat a charming accompaniment to the gown. Instead of the broadcloth in this frock, a checked taffeta, "soie échec," might be used, a silk illustrated just below, which is offered by W. J. Spain

An excellent street dress in blue serge, silver-trimmed, originated with Jenny. The accepted tight bodice accompanies the flared skirt. It is fastened on a diagonal line with silver buttons and trimmed with silver tracery, and the long tight sleeve is varied by a slight fulness at the wrist, held in by a silver cuff and forming a frill over the hand. The smart yoke effect on the skirt is achieved by full sections set in at side front and side back, and the front panel is silver-embroidered to match the bodice. The hat of white straw has a crown of black and white checked silk and the black Chantilly lace veil is drawn close about the neck by a band of the same silk. A silk for this street frock is "grosgrain camelon," shown below, from E. L. Brady Company. It comes in many desirable street shades. French models imported by Bergdorf & Goodman Co., and hats from Jean

In this imported model a skirt of black satin-striped taffeta joins forces with a white velvet bodice and a hat of white satin and black velvet. The double skirt shows a long full overskirt shirred at the top, scalloped at the lower edge, and caught along the front panel to an underskirt which is also scalloped and far from the scantness long associated with underskirts. The girdle starts high on the side fronts of the surplice bodice and forms a large bow in the back a little below the waist-line. Embroidery in white beads and in black jet trims the soft net collar of the bodice. The wide soft brim of the hat curves in graceful lines and the plaiting of black velvet which surrounds the crown extends in streamers down the back almost to the skirt hem. The soft satin-striped taffeta from Haas Brothers used for this costume comes in lighter street tones, such as Belgian blue, as well as in the black used here



PARIS IN THE SECRET BUSYNESS OF MID-SEASON

FOR the present quiescent state of fashions in Paris, the war can be held accountable only in part. Always with the opening year, there comes a lull in the production of new models, while the couturiers bend their activities to the preparations for the spring openings in February. It is true that in a normal season, couturiers put out, every now and then, even at this time of year, a few really new gowns for some favored customer or some actress who appears in a new part, and in these gowns they nearly always foreshadow the spring modes either unconsciously, just because they are working along certain lines for the openings, or intentionally, in an attempt to try out new ideas. Usually, also, many gowns for the Riviera season are made at this time.

PARIS WITH UNDIMMED PRESTIGE

This year, however, the fashionable world has but scant attention for the Riviera, and as the restaurants frown on gay attire and the chief attractions at the theatre are *les blessés* in the audience and the "Marseillaise" on the stage, it is hardly surprising that the incidental

Though a New Gown Is Rara Avis, though the Riviera Season Lags, and Even the Restaurants Frown on Gay Attire, There Is an Exciting Hum in the Ateliers as the February Openings Approach

output of the mid-season should be so small that out and out new models are scarce. Nevertheless, this apparent quiet hides a humming activity; practically all the houses are now at work and there is every indication that the openings will show new models in wide variety and assert the undimmed prestige of Paris.

continued popularity of the kimono sleeve, she gave assurance that place will still be accorded it by the statement, "I am still using it." It is rumored that, at her openings, Chéruit will favor the normal waistline and skirts which have a circular flare, but are yet

without a gathered or plaited fulness at the waist.

Recent tailored costumes at Premet's show a tendency to skirts slightly narrower than those of Chéruit, and having in many cases yokes and pockets. Few belts are used on Premet's coats, which are short and close-fitting and make much of the peplum, the three-quarter sleeve, and the use of braiding. Many of the coats open in a slight V at the throat, instead of buttoning high, as did the winter coats.

SIGNS OF THE TIMES

Similar lines are followed by a number of other houses. Zouave-jackets and English norfolks are much in evidence, but khaki is no longer smart. Many engaging novelties in muslin, cotton crêpe, and taffeta are to be seen, and in the few gowns which have appeared in these materials, the skirts are very wide and short and the high collar appears on a number of models.



A dream in black net and lace, soft where it should be soft, crisp where crispness is desirable, new in bead-fringed belt and hint of angel sleeve, and engaging in everything



A harbinger of the mode is this frock of rose taffeta, which exemplifies the double skirt,—or the appearance of it,—the peplum bodice, and the popular absence of trimming

Among the few inter-season models are some tailored suits from Chéruit, which show a conservative skirt of two and a half metres width, very flat front and back, gathered to a yoke, and flaring below the hip. The coats, on all of which partial or complete belts are used, are hip length and loose, and they fasten closely to the base of the throat, but not across the collar.

In the stupid way in which rumors get about at war times, it was reported early last autumn that Mme. Chéruit had left Paris. On the contrary, she is very decidedly present in her ateliers, and in addition to her new models for Parisiennes has recently sent to America some twenty costumes for children. When questioned as to the



Not yet will the Parisienne turn her heart from the sleeveless evening bodice. Such is the testimony of a newly created model in porcelain blue faille and pailletted chiffon



From Beer comes a charming street costume which follows the rule of wide skirt and flat bodice in red serge and tucked chiffon, with accents of black satin. A dapper pocket appears at the front in the position of man's envied vest pocket

One of the trimmest of khaki coat frocks recently presented is this in which the lines of the norfolk are feminized by a slight drawing-in of the belt, an emphasis on pockets, and a high collar in the back only

"La Serbie," of timely title, is a sort of elegant peasant frock of black satin, with girdle and unique side-tabs of gold velvet and much gold embroidery. The short skirt is shorter yet on the sides, and its flare is balanced by the close fit of the bodice

Paquin is very busy both in preparation for the openings and on models to be put out immediately. Lanvin is showing a number of smart models in dainty thin taffeta. On these she uses occasional touches of fur, for which she predicts a summer similar to that of last year. There is no lack of silk materials in Paris, though the supply of woollens is rather short, owing to the burning of some of the mills in northern France.

Conditions in Paris grow every day more nearly normal. At Ciro's, when I went there a few days ago at tea time, there was the usual throng of smart people, and except for the absence of anything strikingly new in costumes, the appearance was much as usual. Striking costumes do not meet with favor in Paris at present. A Parisienne who recently appeared in one of the fashionable restaurants, wearing a hat gaily trimmed with red roses, excited an audible murmur of disapproval. At Ciro's nearly all the women wore the broad black hats trimmed with paradise or heron which meet almost universal acceptance here. The few small turbans were trimmed with tall aigrets, and the practically untrimmed hat which has been worn so much in New York was conspicuously absent. The coats were long, as a rule, and flared at the bottom, though the flare was less wide than that which New York has sanctioned this winter.

HARBINGERS OF THE MODE

Undoubtedly one of the harbingers of the mode is the little frock of rose taffeta glimpsed in the atelier of a prominent couturier and sketched in the middle of page 21. Two

marked tendencies—the peplum bodice and the double skirt, which, in this case, is double in appearance only—are exemplified in this costume, which also follows the prevailing trend toward suppression of ornament, and is trimmed only by self bands and a few obviously useful buttons.

A charming black net evening gown which was recently made by one of the smaller houses, is sketched at the lower left corner of page 21. Folds of soft net crossing in surplice fashion form the bodice, which is in very low V-form and has sleeves suggesting the old angel sleeve, but very short on the shoulder. At the hip-line there is a wide straight belt of silk and bead embroidery, from which falls a very full flaring ruffle of net nearly covered in the front by a fringe of beads. Below the flaring ruffle drops a straighter ruffle of black lace run with metal thread, and a close underskirt of black satin is in evidence at the bottom of the skirt.

The continued use of the low-cut, sleeveless bodice is evidenced in a recently created evening gown of porcelain blue faille and pailletted chiffon, which is sketched at the lower right on page 21.

A charming street costume recently presented by Beer is sketched at the upper left corner of this page. Serge of a deep rich red forms the full skirt and the scant bodice, which buttons in the back and which derives its only fulness from two novel plaits held by three buttons at each side of the front and the back. The narrow front panel is of tucked chiffon, matching the serge in color, and bits of black satin give accent to the bodice. A tiny and dapper pocket appears at the right of the bodice, just in front of the plaits.

One of the trimmest of recent coat-frocks of khaki is that illustrated at the top of this page, in the middle. The influence of the norfolk coat is to be seen in the large front pockets and straight belt, but the lines of the norfolk are softened and feminized by the slight drawing-in at the waist and the fulness just over the belt, as well as by the high collar at the back only.

"La Serbie" is the title given to a sort of elegant peasant frock in black satin with gold colored velvet and much gold embroidery, which is sketched at the upper right on this page. The wide skirt and flat bodice are seen on this frock, also, and a novel touch is given by the gold velvet girdle and the loose gold velvet tabs on the hips.

EXHILARATING CHANGES

The changes in the commercial and social conditions in Paris these days are exhilarating. A few short weeks ago it was my lot to view the rue de la Paix without one living soul visible in its entire length. Not a cab, not a motor, not even a pedestrian, and Napoleon looked down from his lofty perch in the Place Vendôme into an abandoned, empty square, the desolation of which was entire. Now, almost the normal Paris life has sprung into being once more. Shiny new motors dash about busily from shop to shop and come to a final halt in front of the Café de Paris, the Ritz, Ciro's, or some other fashionable establishment given over to cheer and bavardage. The *grandes maisons* are doing a modest but encouraging amount of business, and the shops overflow on to the adjacent sidewalks and out into the

(Continued on page 98)



COSTUMES IN WHICH REDFERN INTRODUCES JUST THE NO MORE AND NO LESS
OF MILITARISM WITH WHICH PARIS INTENDS TO LEAVEN THE WHOLE LUMP
OF FASHION—NEITHER THE HATS NOR THE DOG WERE DESIGNED BY REDFERN

Whoever saw or expected to see anything so cunning as three fans at the bottom of a skirt? These are of sand colored faille which artfully contrives to show its green stripes on the very edge of itself. Over the fans and the full faille skirt falls an overskirt of green faille, and to top it all is a redoubtable green jacket pulled primly in at the waist under a green cord with tassels to end it, and brave with gauntlet cuffs. Quite the most artful thing about the whole affair is the buttoned green band on the cuffs with a little chain adangle—for all the world like a dog-collar on a leash. The silhouette of the suit, though familiar, is yet, on close inspection, new

To create a striking costume and yet preserve proportion, to make each detail a perfected thing and the whole equal in effectiveness to the sum of all its parts, the designer has taken infinite pains. There is militarism in the buttons of the bodice, mourning in its somberness, perhaps, and a wee degree of pertness in the pep-lum of it; and in the skirt, there is originality of material and conformity to a rather extreme mode—the whole a striking costume without a single striking detail. The bodice is of black "gros de Londres," a new faille silk, and the overskirt is of a thin black silk "voiladine," a transparent material with a dim figure in blue

To officers' straps on her shoulders, fashion adds silver buttons and much braid on the front of her, and having gone as far as she likes toward militancy, finishes herself with two frivolous flounces for a skirt. The suit is of blue gabardine with black and blue braid used discriminatingly on the sleeves and collar and with charming indiscretion on the rest. The skirt is as short as the height of the boots admits and as full as the width of the mode gives sanction to, and the collar plays a wily part between sympathy for the cult of the extremely high collar and for those feminists who insist upon having the wearer somewhat high above her gown

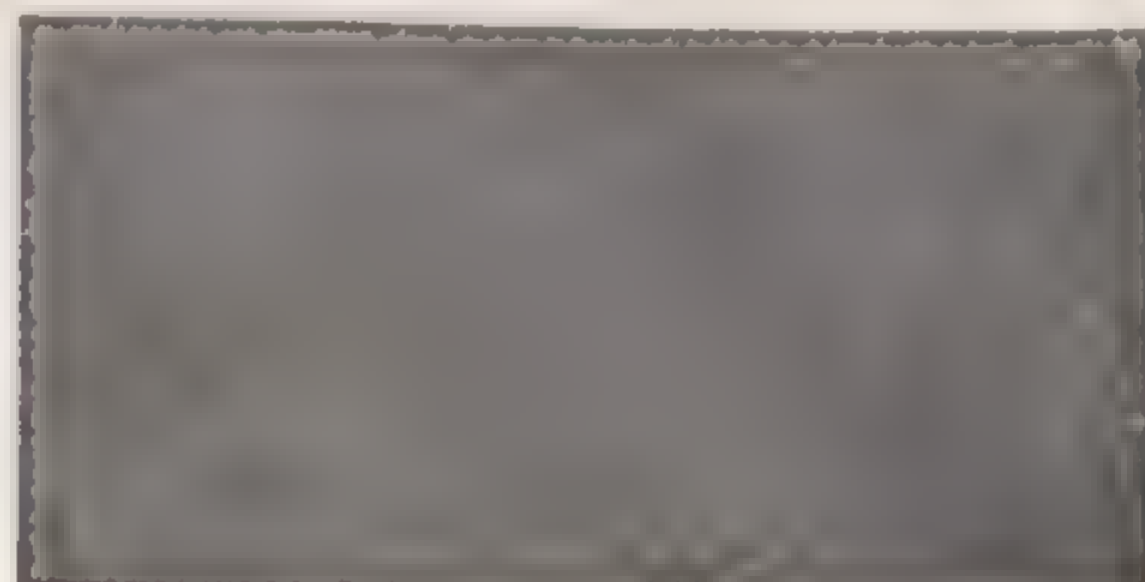
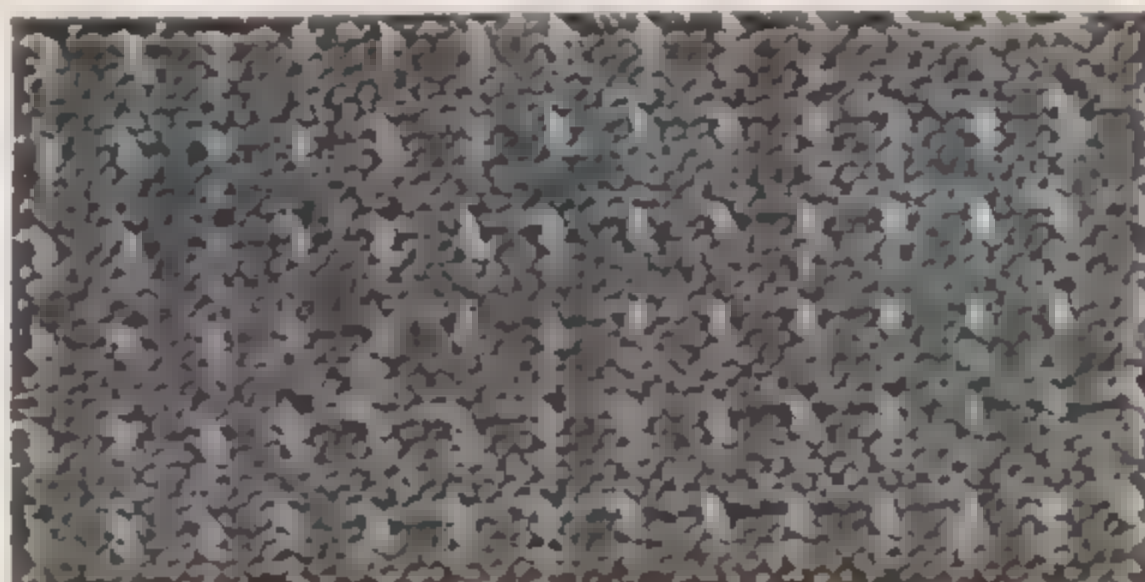
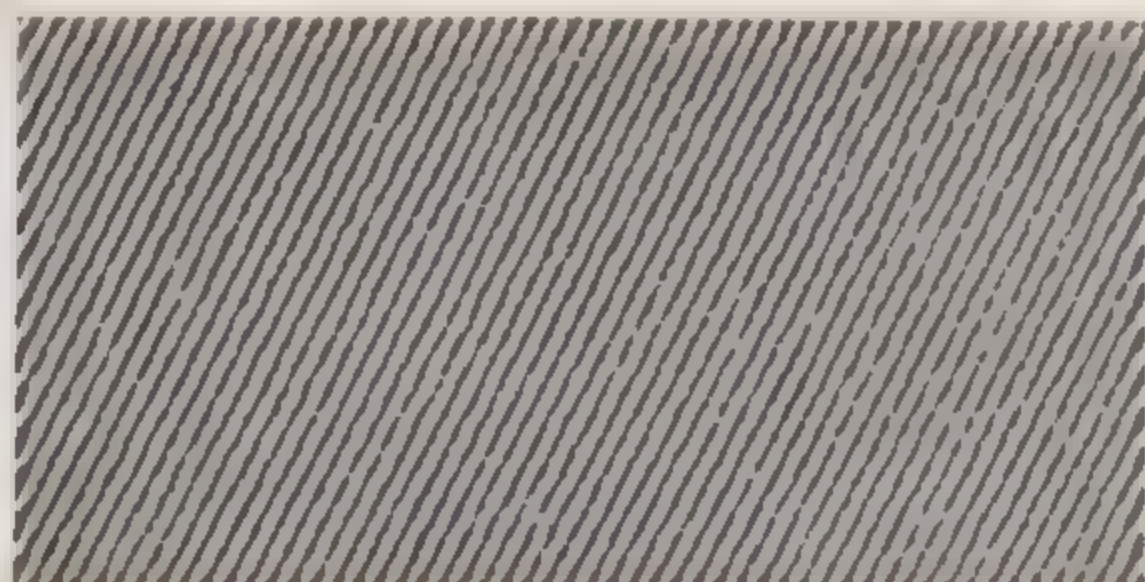
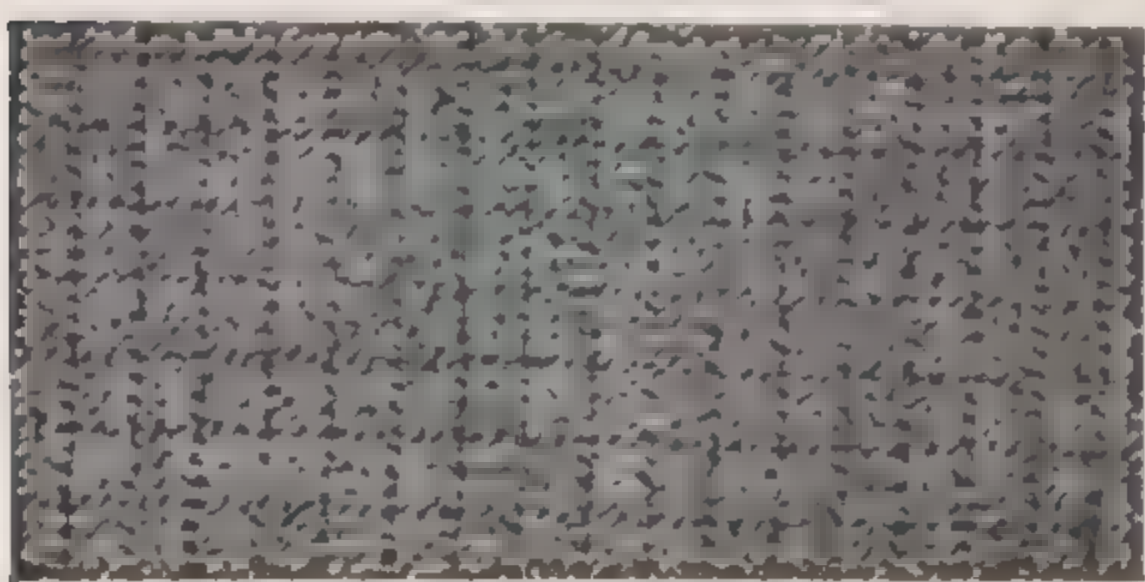
SUITS TAILORED TO THE 1915th DEGREE



Jenny was the inspiration for this happy medium between the street suit of several seasons ago, tailored within an inch of its life, and the nonchalantly tailored suits of yesteryear. This black and white checked cheviot suit has a great deal of tailored trimness in the edges bound with black silk braid and the cleverly tailored sleeves, and yet there is insouciance aplenty in the sash-ends of the shawl collar and the semifitted waist belted with patent leather. Straight up and down, but two and a half yards around the bottom, is the skirt. Milan straw and fancy ribbon are the wee chapeau. Another checked material for such a suit as this is the cloth with a tan background shown second from the right below. Over the tan is an overlaid thread of blue which is exceedingly smart

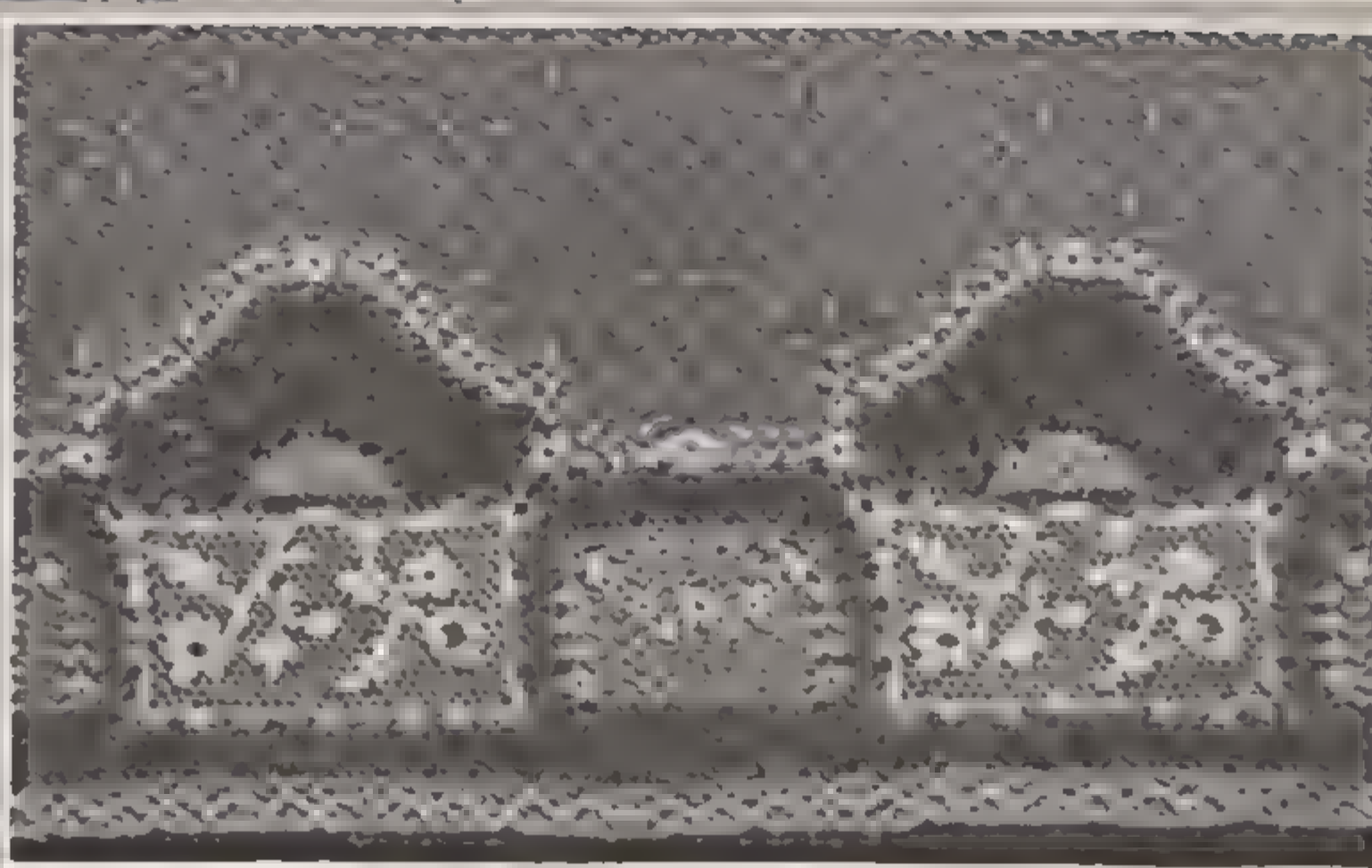
To make up for the frugality of the coat—which has sleeves set in with never an inch to spare, a single-breasted front, and a belt to assure the semifitted lines a semifit—the skirt is plaited a thousand times; some magic has been wrought, however, to make the skirt hang up and down instead of down and out, as plaited skirts are wont to do. The suit is of white gabardine, and the collar and cuffs are of black velvet. The tendency of many small hats to follow recent tradition by parsimonious brims is humored by the front of the faillé-faced black Milan hat, but the back scoops up and out, regardless. For tailored suits covert-cloth is exceedingly smart, as is the sample at the left below, in a Tommy Atkins shade, in castor and black, green and brown, or other combinations; and even newer is covert gabardine, at the extreme right

Chérut sends a suit of dark blue gabardine a-flying in every direction; the circular jacket ripples under the weight of a band of tucked gabardine, and the skirt—circular, without even the yoke or plait or gather which stands for mental reservation on the part of the designer—refuses to allow its policy of expansion to be foiled by the heavy band of tucks, and flares with a will. The vest and cuffs are of white piqué, the conspicuous revers are of black satin, the buttons on the sleeves are covered with gabardine, and those on the vest are covered with white crochet. The hat is of white faillé trimmed with blue grosgrain ribbon. Shown second from the left below is a silk gabardine in a rather heavy twill, which in white and street shades will be, with all ribbed fabrics, particularly effective for such a suit as this this spring





An effective trimming for batiste or linen dresses is "dentelle jumelle," which, strictly, is not a lace but a linen appliqué on a net which is fine at the top and grows coarser toward the lower edge



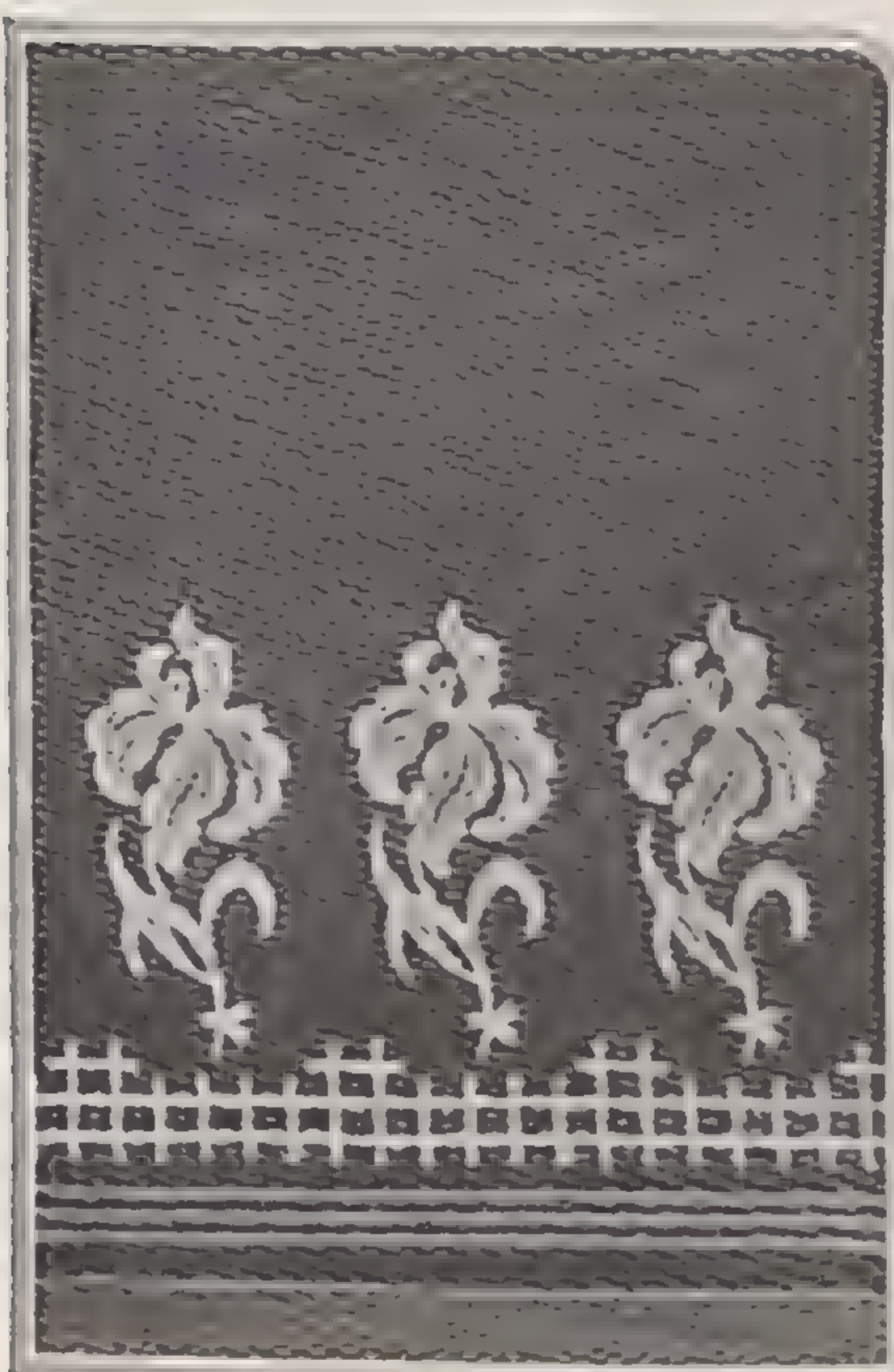
A dainty pattern in the popular net-top lace substitutes point d'esprit for plain net in the top, and for the edge uses an uncommon design in oriental lace with a straight edge and heavier insets



One of the embroidered batistes, which promise to be much in demand this season, carries a design in Japanese embroidery, which reverses the usual order and is light at the edge and heavy above

FINE AND THIN, LIGHT AND DELICATE, ARE THE

LACES AND EMBROIDERIES FOR SUMMER GOWNS



Above, a novelty in Nottingham lace brings out the silk design run on silk net, by making the design of silk in a lighter tone than the net, or of silver on white net and gold on black net

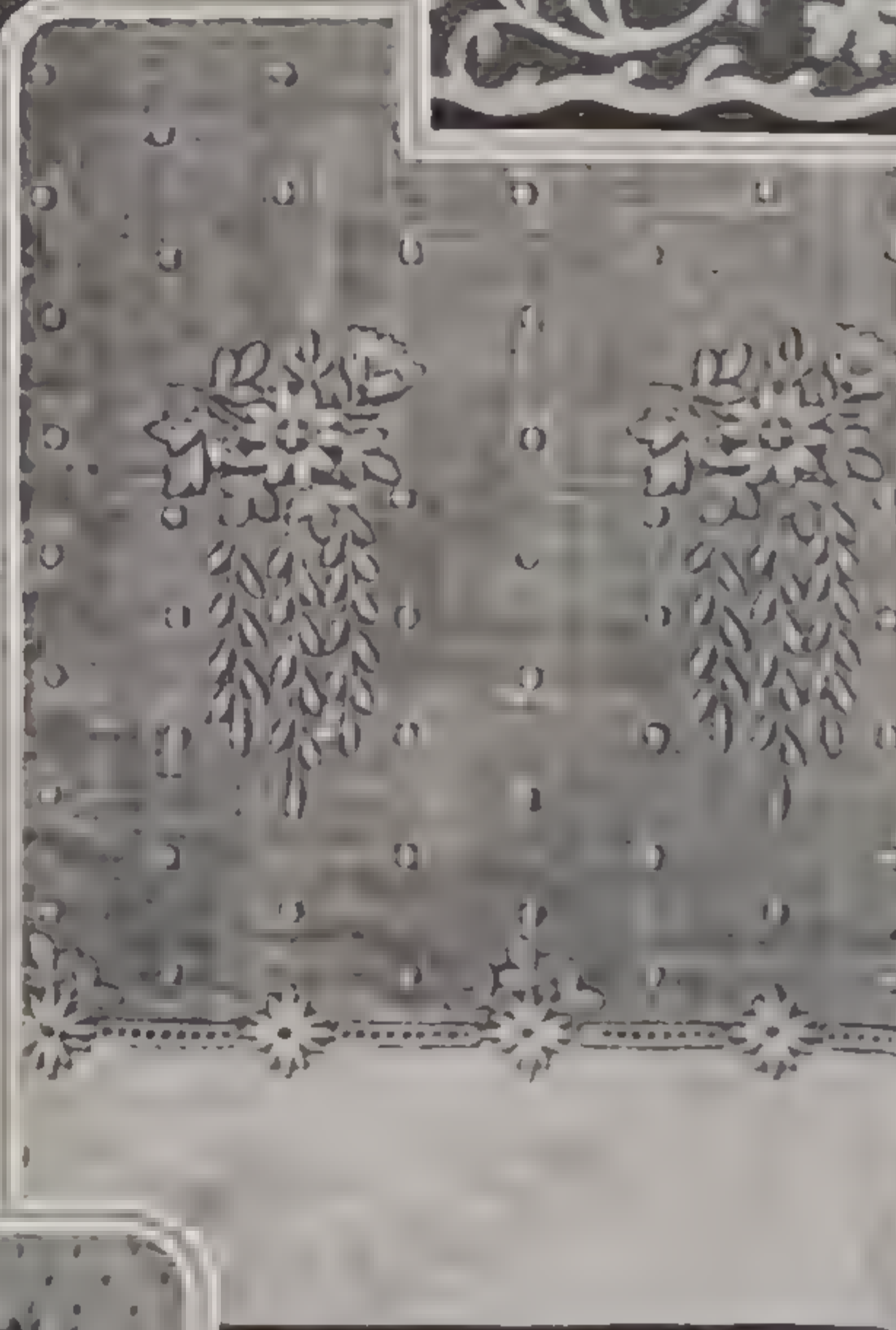


Of the same variety as the net-top lace above it is "dentelle Chiny," in which bands of the design run across the net top and the edge is further enriched by embroidery. Laces and embroideries from Haas Brothers



An imitation (shown above) of the light and delicate variety of Irish lace known as Carrickmacross shows the appliqué of fine batiste on net which is a prominent characteristic of that novel lace

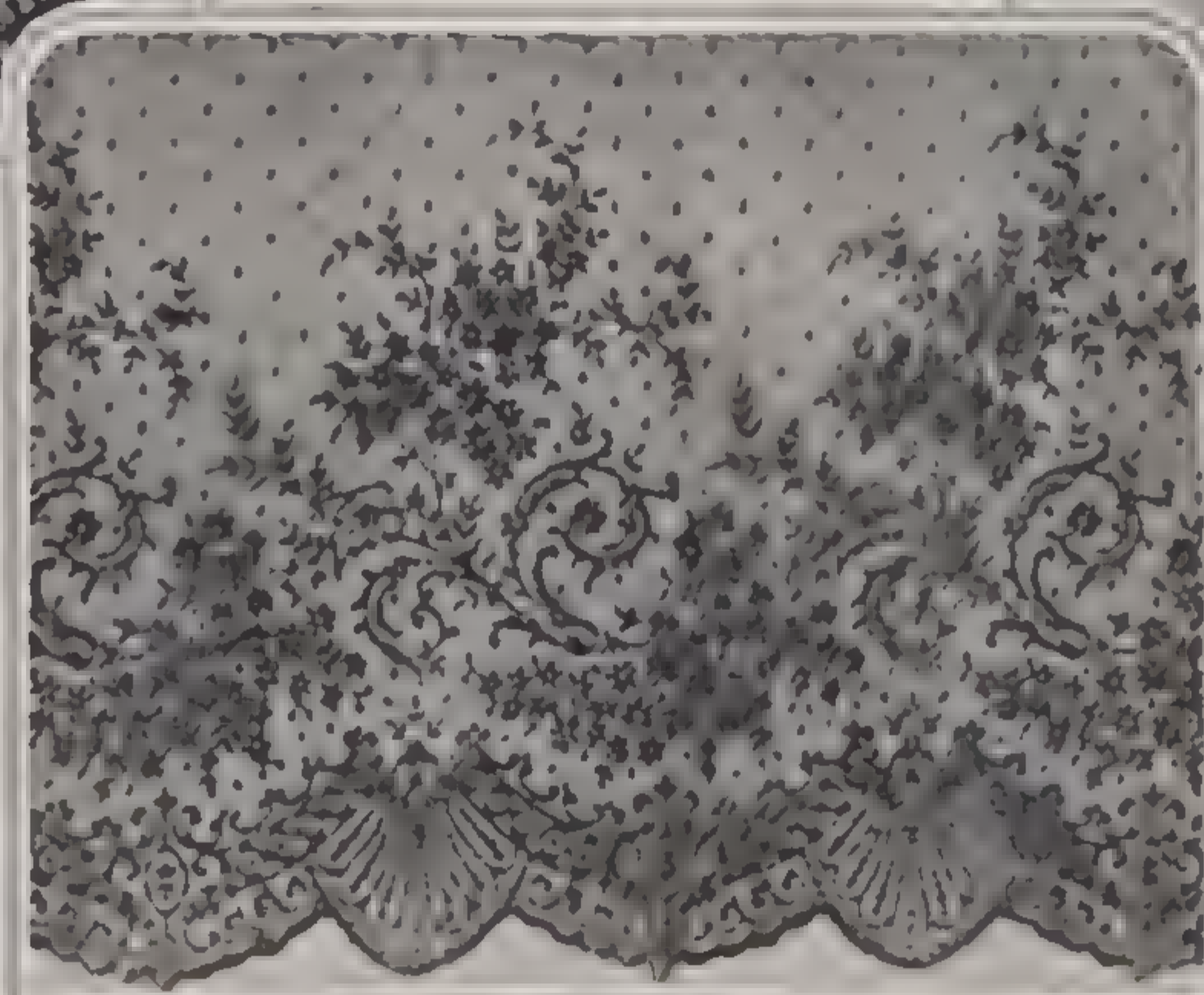
At the right, "Margot lace," which has been among the "best-sellers" of this season, prepares for spring by a new design derived from chrysanthemums and named "dentelle coulant"



The batiste at the left is finished with a wide hem and finely embroidered with flowers and dots. Small designs, such as this, on a batiste ground, are known as "Japanese embroidery"



A Spanish design with a raised effect which suggests chenille marks a variety of Chantilly lace called "dentelle puebla," which may be had both in black and in white



A beautiful and elaborate Chantilly lace has a dotted ground and a rich flower design, and is finished on the edge by a wide conventional border in alternating scallops



Among the hand-run net laces, is a charming pattern in very fine French lace, which has the flower design hand-run on an unusual net ground of varying mesh

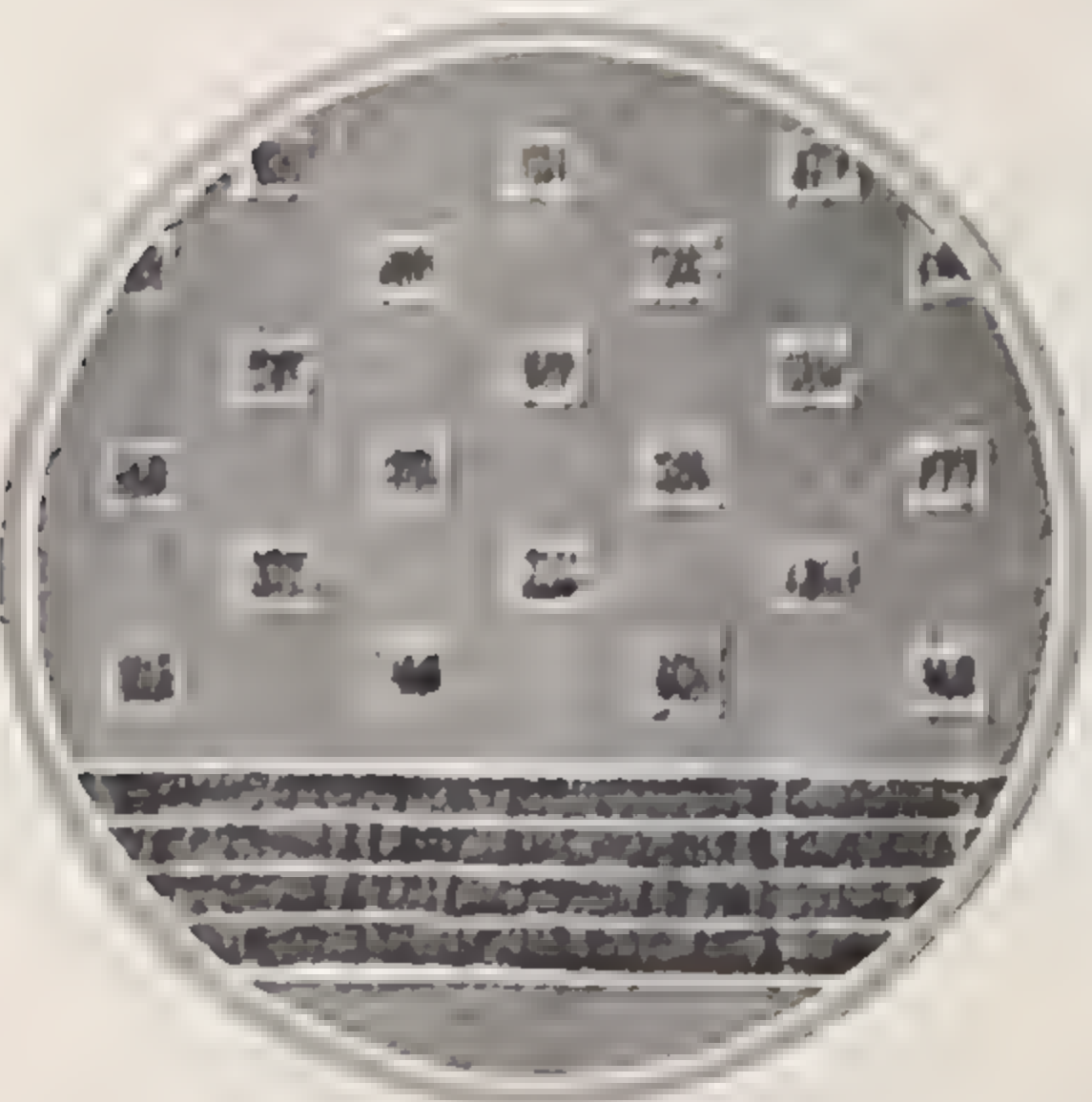
THE SPRING IMPORTATIONS IN COTTON AND LINEN



Sheer material and the old-fashioned cross-bar are leading features of the new weaves, and Rodier makes many voiles with embroidery in white and colors



Braiding promises to increase in popularity as the season advances, and pleasing use is made of it to border colored batiste or to make separate borders



In white with silver thread this novel net flouncing is a material of great possibilities for charming gowns. This and sample above from Harry Angelo Co.

Despite the Difficulties of Suspended Commerce, the Non-existence of German Dyes, and Scarcity of Workers, the Foreign Houses Send New Designs and Weaves of Exquisite Fineness

PRESENT tendencies in cotton goods seem to be toward the sheer stuffs, in net, batiste, and crêpe. Nets both embroidered and braided will, it is now thought, be very smart indeed for the summer. Although, in comparison with other years, new cottons are rare this season, there are some nets, crêpes, and batistes which are decidedly novel, nor have the manufacturers failed to present new weaves in summer materials.

The Harry Angelo Company has imported a braided net which is shown at the bottom of this page, the third from the right. The tendency toward braiding is growing and is likely to become fixed in the summer modes. Braiding is shown by Angelo for borders on colored batiste, as in the sample shown at the left, the second from the top. This is a pleasing material and would be particularly good for the double skirts which are coming into favor. The braided band shown just below this may be applied to net, batiste, or the sheer crêpes to make a flouncing.

A novelty for evening wear is Angelo's broad net flouncing, shown at the left the second from the bottom, which has a border formed by squares of silver thread, below which is a quadruple band of silver threads. This is especially charming in white and silver, and would make a dainty evening dress.

Colored designs appear on some of the crêpes shown by this house. That illustrated at the upper right on this page has a thistle design in soft mauve and pink with green foliage, which is very effective, while that at the bottom of the page, the third from the left, has a dotted design and may be had in blue and white, rose and white, or green and white. Popularity is predicted for a new American crêpe, called "lunett," which may be used for summer dresses as Georgette crêpe was used last season.

THE LOOMS OF THE MAISON RODIER

The Maison Rodier has undeniably distinguished itself in this era of suspended commerce. While many manufacturers have been wholly unable to cope with the existing disorganization of busi-

ness, Rodier has brought to light a number of exquisite summer fabrics. Some of these filmy materials were on the looms when war was declared, and by commendable energy they have found their way to Paris, and to the shelves of the Maison Rodier. Since war was declared and the looms of this well-known house closed, other looms have been rented or bought or borrowed, and a reduced yet adequate staff organized to run them and turn out novelties, some of which are shown on this page.

The question of dyes has been much discussed since the commencement of hostilities. For many years, Germany has produced a large percentage of the anilin dyes used all over the world, and consternation reigned when a dearth of dyes seemed imminent. The Maison Rodier has removed all fears on this important subject, for their summer fabrics, dyed exclusively with French dyes, run the entire gamut of the delicate tints so essential in summer materials. Sweet pea shades are always charming, and Rodier has woven many of them into his clinging, airy tissues.

SIMPLICITY EVEN IN FABRICS

Simplicity is the dominant note in all that pertains to fashion these days. No complicated effects are sought, and an echo of serene past decades is found in the sprigged muslins, cross-barred materials, and openwork lacy voiles.

Grass linen has been revived, and comes with a narrow, colored edge to be used as trimming, and in a variety of stripes and plaids to suit every whim. Perhaps the daintiest of all the Rodier creations of this year are the exquisite "warp prints," one of which is shown at the right, the second from the bottom. These charming novelties are printed in colored designs on the warp threads only, and the peculiar and especial dressing given to the threads of this voile makes the material less perishable than the softer voiles, although it is very sheer.

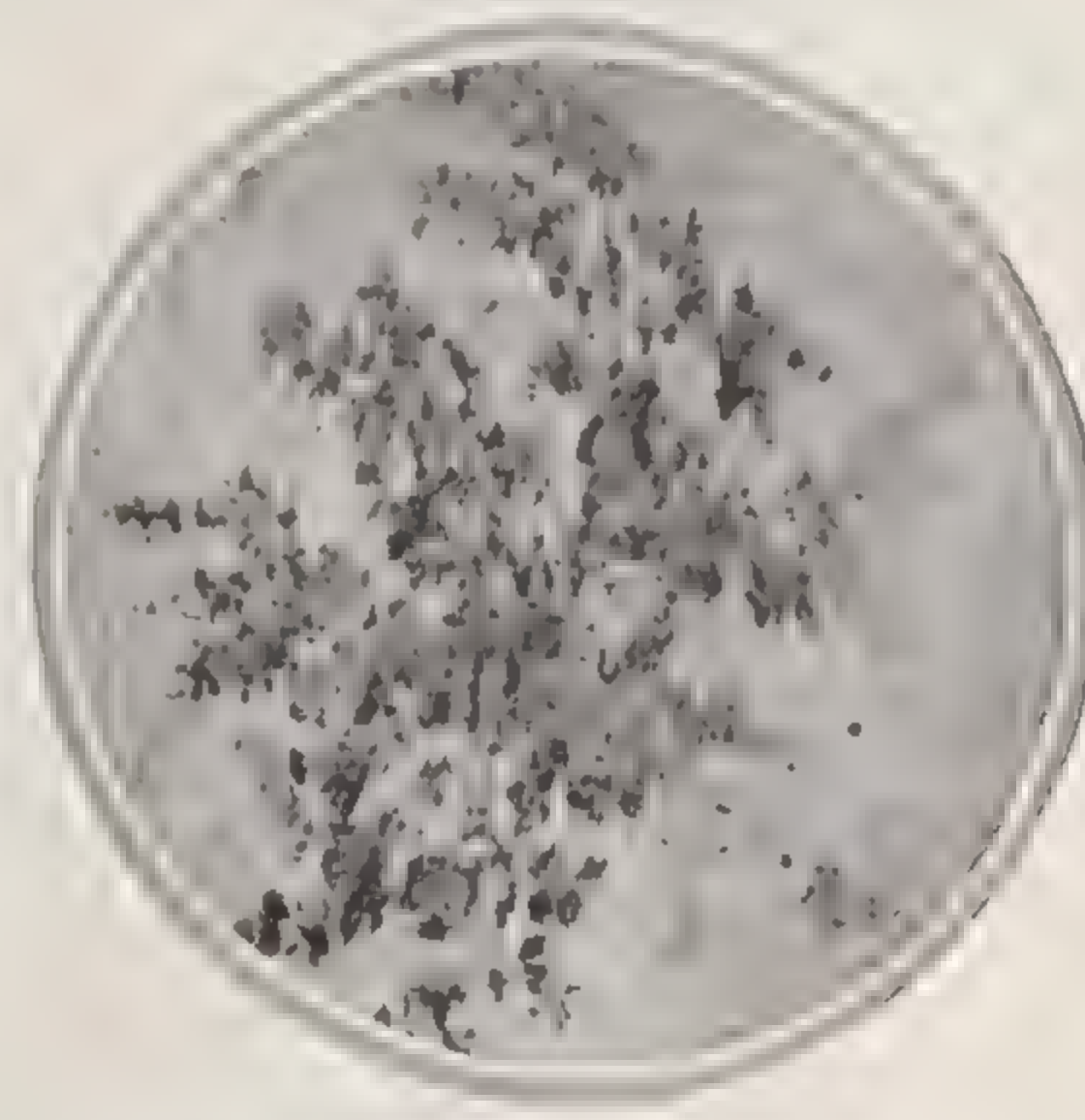
"Vitrajour" is the name given by this house to a complete line of transparent (Continued on page 98)



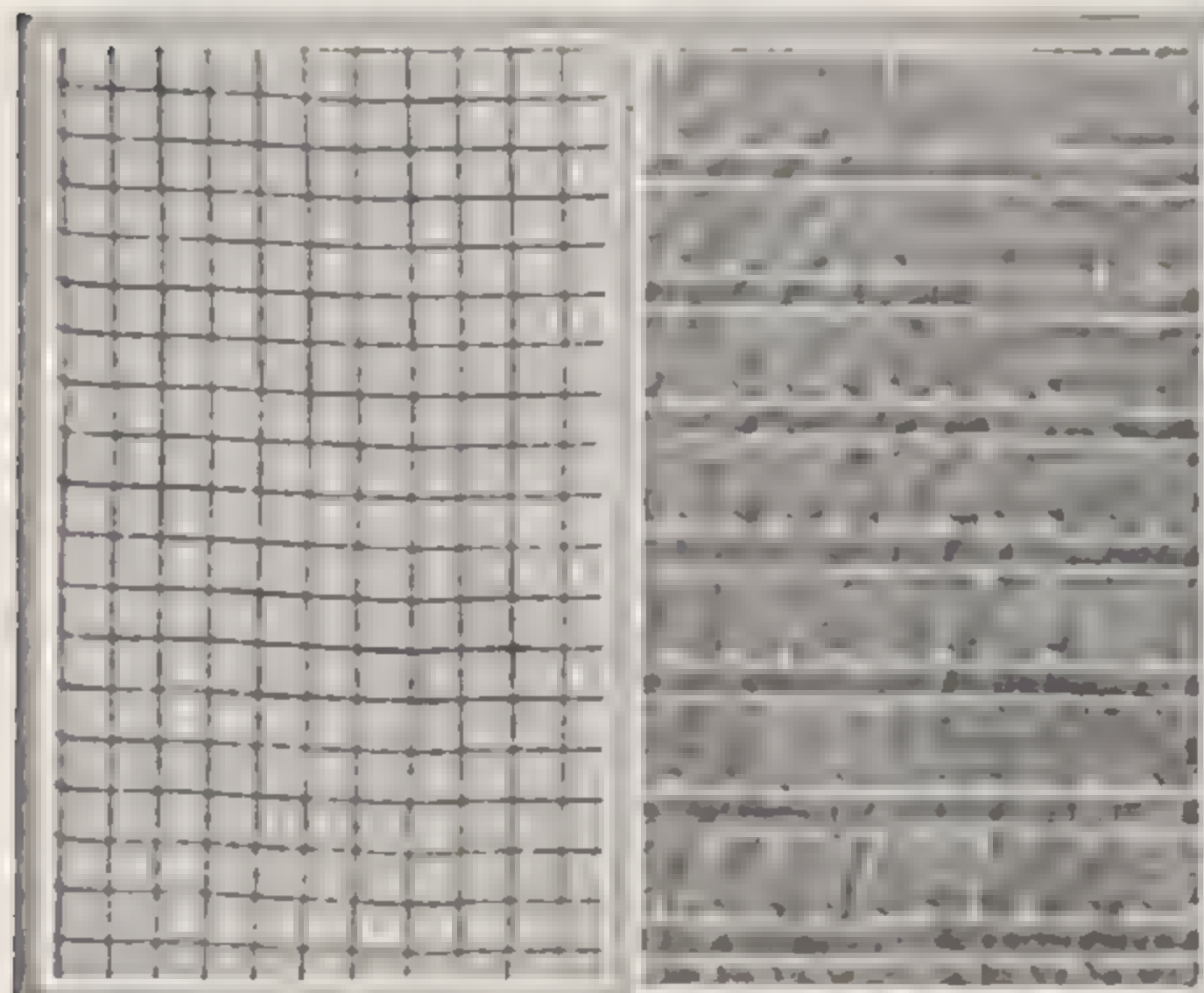
The Scotch thistle in mauve, pink, and green makes a novel and delightful border on one of the new weaves of cotton crêpe, which is fine and soft



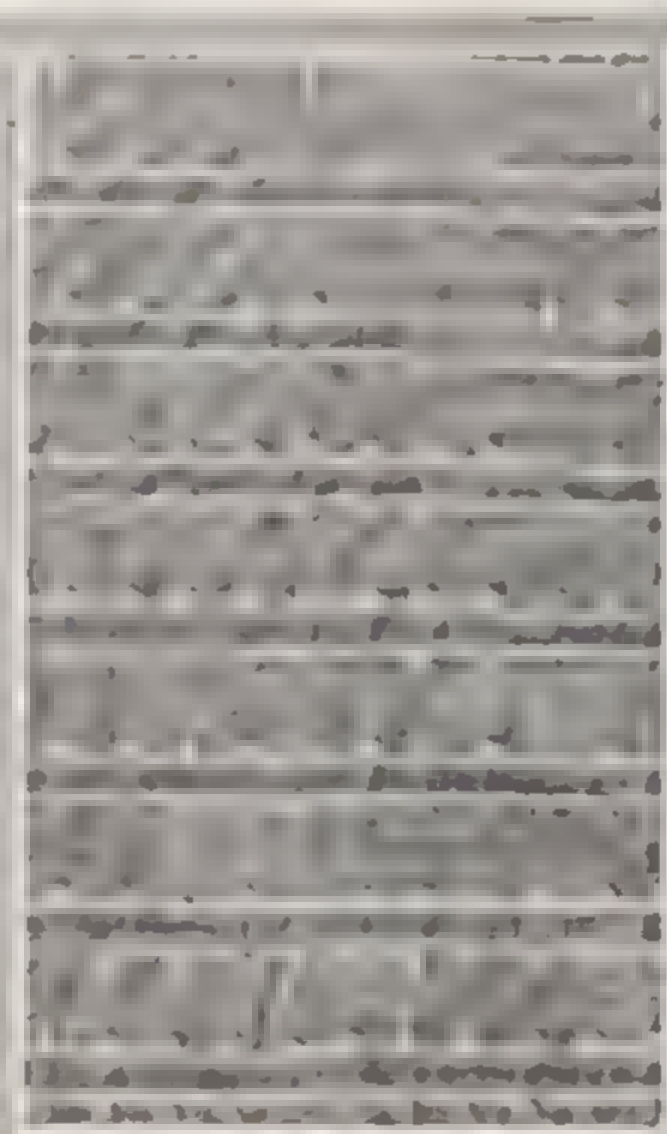
Unusual is this sheer white voile, which is printed in color, cross-barred, and dot-embroidered. This and three samples below from Maison Rodier, Paris



Though sheer and delicate, "warp print" voiles are especially durable, and the printing of the pattern on the warp threads only, gives a soft, blurred effect



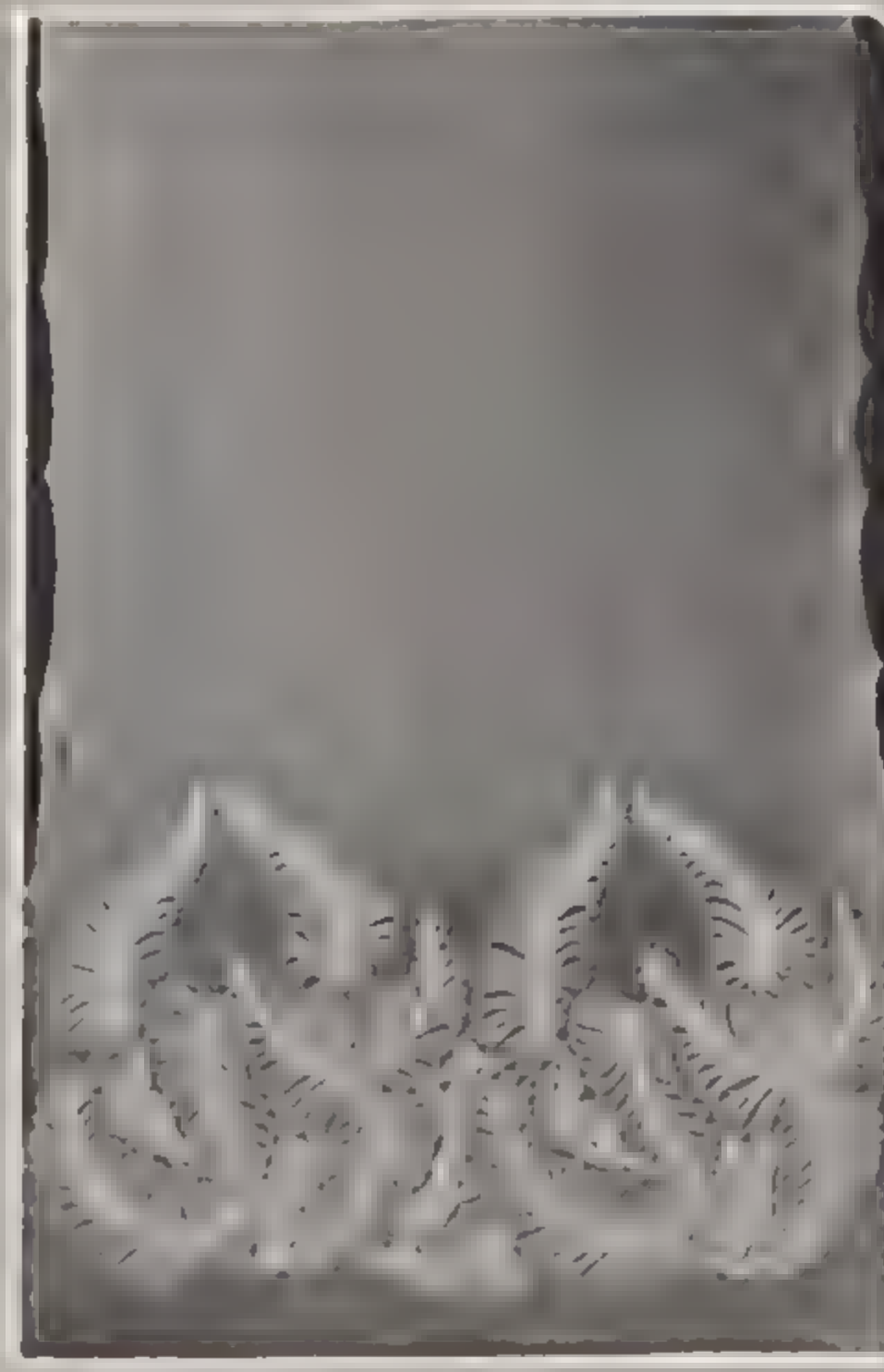
"Linette," a cotton fabric of the quality of handkerchief linen, is excellent for tub frocks



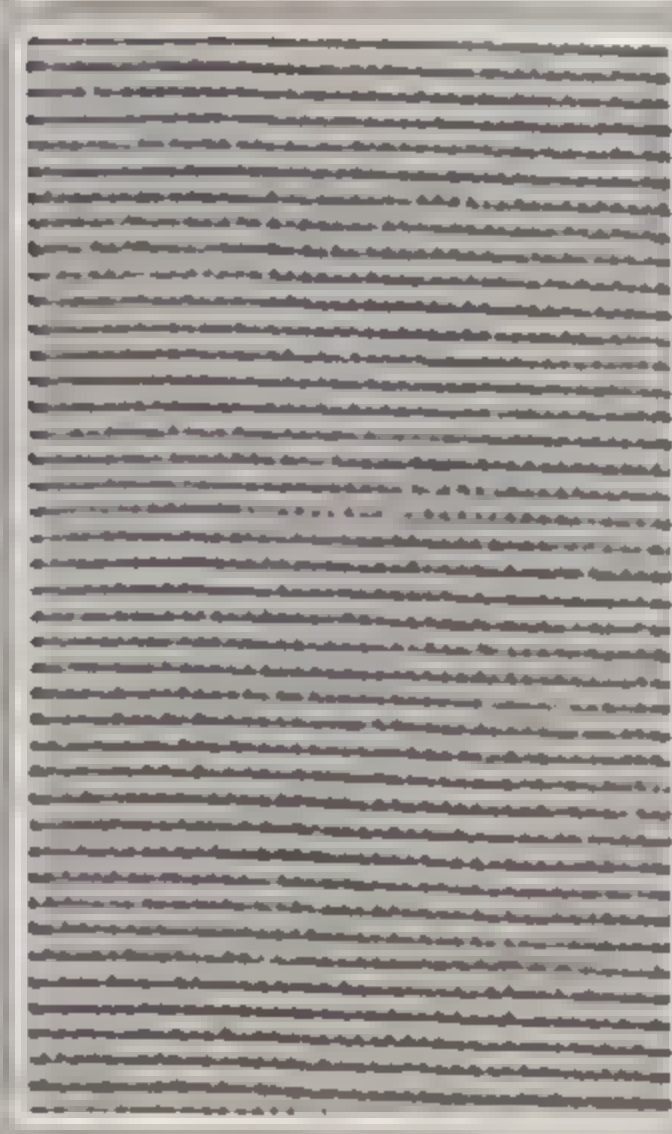
A narrow colored stripe, picot-edged, breaks the white background of the material, "picot voile"



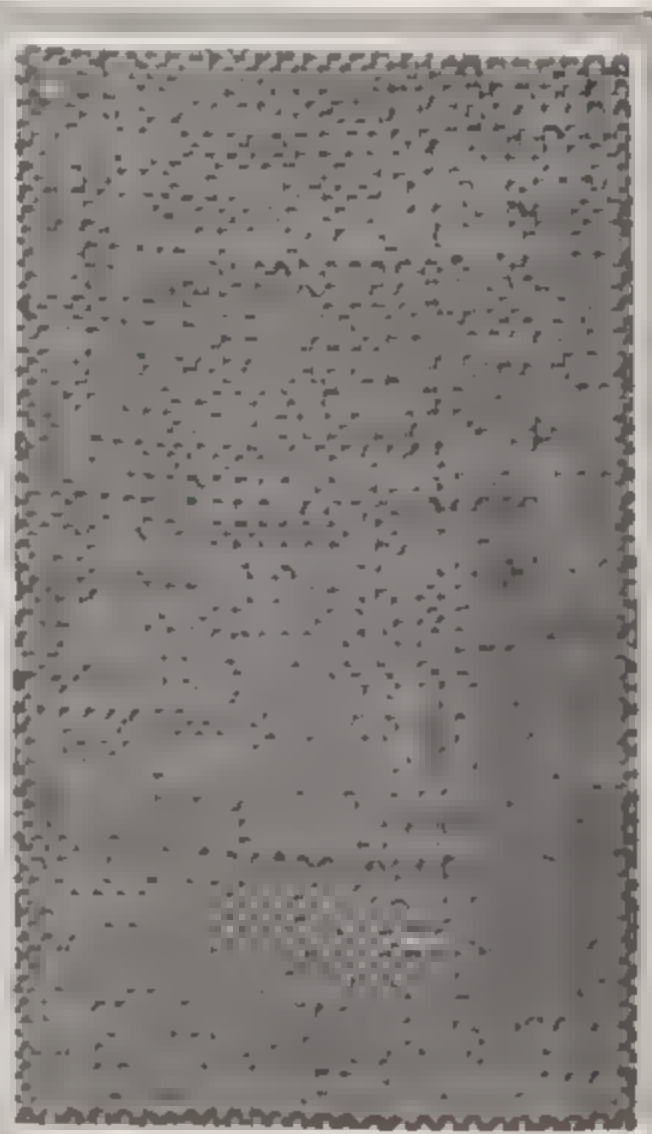
A dotted pattern in blue and white, pink and white, or green and white, and a shallow scallop, borders a fine and soft crêpe



A braided border design on a fine ne: ground is an importation already popular. This and crêpe at left from Harry Angelo Co.



Like "chutado," but so light as to seem a voile with finest corduroy stripe, is "moussedo"



A supple coarse linen made in the newest shades goes by the name of "toile tussor"



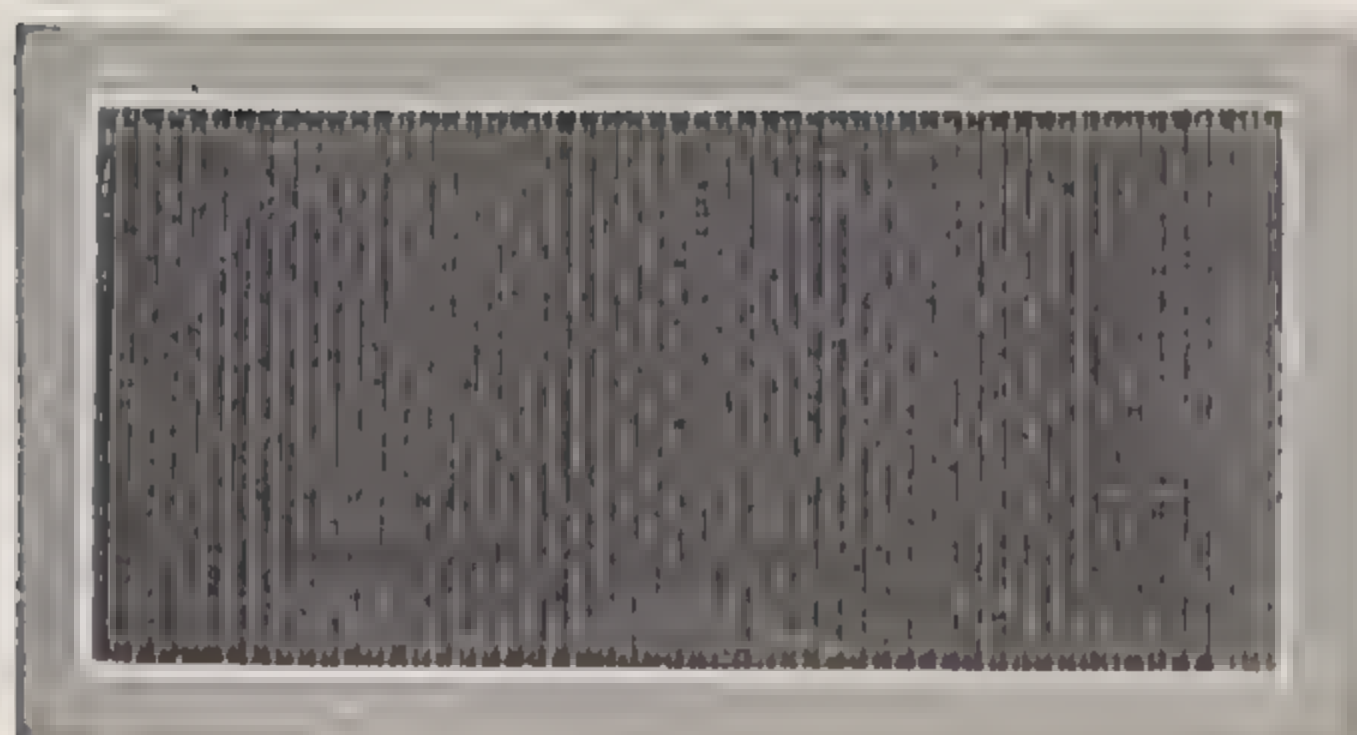
The fad for belts does not abate, and here a suit of blue gabardine has a short coat belted all around. At the top of the coat is a shawl collar embroidered in dull green over sand colored silk, and at the bottom in the back is a rippled peplum. In spite of the vim with which circular skirts have made their debut, this one concedes to the front a tiny yoke and a few gathers. The tiny hat, which all but conceals the left eye as tiny hats have had a way of doing for several seasons, is of blue faille silk trimmed with double-faced grosgrain ribbon, one side black and one side white.

A striking thing about this suit of mustard yellow faille is that the coat is a cutaway one, and a significant thing is that the vest is of blue faille; this faille in gray like the sample in the middle below, and in other colors as well, will be much used. The skirt of the suit is circular on the sides and back, but has a yoke and panel in the front. In the rough checked worsted at the lower right this model would be especially smart. The hat is of yellow faille, faced with blue faille and trimmed with dark blue roses and ribbon. Models from Weingarten & Pearl, Inc.

One new formula for coats, it seems, is cutaway at the front and a peplum at the back. In this blue serge suit there is a vest of gray striped faille silk; failles are popular and the reversible, satin-faced sort shown at the lower left is dull on one side and shiny on the other. The skirt with a deep yoke in front and plaits on each side of the wide panel at the back is short, and, as laid down by law of the autumn fashions, the fulness is at the sides. The hat is of dark blue faille with black chiffon over it and gray chiffon under it, and is bound with narrow gray grosgrain ribbon.

ESTABLISHING THE RULE OF CUTAWAY COATS AND

CIRCULAR SKIRTS AND FAILLE, FAILLE EVERYWHERE





Slimness and youth, a little spring bonnet with a crinkled brim turned down, wee ruffles here and there to break the length of line, and a pink suede belt for novelty. Pale pink and thin is the linen of the frock, all the ruffles are upside down, and the crinkly brim of the bonnet is of black tulle with a row of roses above it. The waist-line is undeniably high and is curved in enough,—happily not too much,—and a cool little V-shaped chemisette of white muslin, cut low, complements the dainty bodice

It takes more than wars and the rumors of wars to dim the popularity of linen, especially a thin frock linen. Such thin linen in a dull blue is used in this quaint frock, which is a kind of cross between the most modish, buttoned-up-the-front frock of spring and the old-fashioned polonaise. The long frilled sleeves and the bodice above the high girdle are of sheer white muslin, and the funny little monoplane of a hat is of sheerer black tulle topped by a feather-duster chow of black ostrich feathers

A pretty linen frock, indeed, is this, yellow like a primrose and flaring wherever it may, like a flower. There is a wide black velvet girdle, which, although almost crowded out of existence by the eager crisp folds of the little jacket-like bodice, serves as a meek reminder that the dark fabrics of winter-time are loath to forego their prerogatives. The quaint little bowl-shaped hat of thin yellow linen has a black velvet bow with a "bob-off" in the back for trimming, and a round, inconsequent veil for coquetry

PRETTY LINEN FROCKS WITH SCANT UNDERSKIRTS AND WITHOUT HIGH COLLARS,

WITH LONG SLEEVES, AND WITH HIGH WAIST-LINES CURVED IN A LITTLE BIT



Layers and layers of black chiffon held together by a picot edge around the brim give a soft gray black tone to the top of a hat of cream colored straw bound with picot-edged old-blue ribbon



Only a lynx-eyed student of the mode would detect that this three-cornered hat made of numberless layers of beige colored chiffon was not of suède. The veil and nacré pins belong to the hat

SOME of the hats originated in New York for spring are extremely creditable productions. They show distinct originality and charm. So varied are the types represented that one finds almost every size and shape among them. One goes to this shop and discovers large hats predominating, and to that one and finds that the majority of the models are small. Queer little, quaint little shapes are much in evidence, and frequently they are interpreted in the oddest of materials, even colored rubber having been pressed into service. This rubber is used not at all for protection—merely for chic.

A feature of the new millinery fashions is the extremely clever manner in which chiffon is employed. Entire hats are made of this delicate tissue, which, however, is used in a number of thick-



nesses together, producing a soft suède-like effect that is charming and exceedingly becoming. The little three-cornered hat at the upper right is made of numberless thicknesses of beige-colored chiffon, and none but the very close observer would discover that it was not of suède. The veil which accompanies it is just a circular piece of Chantilly lace bordered with black ribbon and caught to the crown. The hat at the upper left represents a variation of the same idea. It is made of a number of layers of black chiffon mounted upon cream-colored straw which shows through the sheer tissue in an unusual and very attractive way. The hat at the lower right shows a reversal of this color scheme. The hat itself is of black straw, but several layers of white chiffon cover the crown and face the brim; the grosgrain ribbon is white.



"Since," said a clever American designer, "woman has never yet worn a Chinese coolie's cap, I shall make her one of black straw with a black grosgrain band and a genuine Chinese tassel of black silk enlivened with gilt and colored beads." Models from Rawak

Of the many chic little hats of spring one of the prettiest and smartest is of white satin faced with white straw and trimmed with white in grapes and a grosgrain bow; at the left

Several layers of chiffon facing the brim and partially covering the top of the crown of a black sailor-hat trimmed with white grosgrain ribbon mark it as of this season; at the right



FIVE MODELS FROM A SMART COLLECTION OF SPRING HATS DESIGNED IN NEW YORK FOR EARLY SPRING WEAR



Mrs. Henry Pepper Faux, not as herself, but masquerading as a Turkish maiden at the Philadelphia Arabian Fête.



Becoming indeed to Mrs. Alexander Brown was the oriental costume she wore at the brilliant Arabian Fête.



Mrs. John R. Fell chose to play her part in the Quaker City fête in a lovely costume of the Empire period.



A lady-in-waiting to the Arabian queen was, for the sake of western charity, Miss Eugenia C. Love, who wore a costume which was of the east eastern.



Undaunted by her charity that began at home, Miss Angelica Brown of New York aided the Philadelphia fêtes.



Besides acting as chairman of the fashion baraa, Mrs. William J. Clothier danced a tatar at the Arabian Fête.

PHILADELPHIA SOCIETY BEGAN A

BRILLIANT "CHARITY WEEK" AT

HORTICULTURAL HALL AND ENDED

IT AT THE RITZ-CARLTON HOTEL

INSTEAD of being content to scatter their charity fêtes here, there, and everywhere, the women of Philadelphia society gathered them all together and set them in a row, one after one. On a Monday evening they began with a bazaar in Horticultural Hall and on a Thursday evening they ended with a fashion bazaar at the Ritz-Carlton Hotel. Sandwiched in between were a pet dog show, an ambulance ball, and an Arabian Nights' Entertainment.

THE ARABIAN FÊTE

The Arabian Fête was a superbrilliant spot in the brilliant "charity week." Mrs. John K. Mitchell was a prominent figure in this entertainment, for she was surrounded by a brilliant court of American women playing at being orientals. Many of them were gowned by Baskt, and so the scene came close enough to orientalism to dazzle the most color blasé beholder. Miss Hannah Randolph and Mrs. William J. Clothier, who is photographed at the lower right of the opposite page, did a tatao dance, and Mrs. John R. Fell, who is photographed in an Empire costume, at the upper right of the opposite page, danced an oriental improvisation which was the Terpsichorean hit of the evening.



Photographs by Reilly and Way

One of the most popular matrons of the fashionable set is Mrs. Robert L. Montgomery, who wore one of the "prize gowns" at the "Made-in-America" fashion bazaar held in the ballroom of the Ritz-Carlton Hotel, Philadelphia



Mrs. Thomas C. Henry was one of the Philadelphia society matrons who lent their hearts and heads and hands to the relief entertainments of "charity week" held in Philadelphia

The tale of the Philadelphia "charity week" ends with the "Made-in-America" fashion bazaar at the Ritz-Carlton, a bazaar planned on the lines of the New York Fashion Fête conducted by Vogue earlier in the season. Instead of being worn by manikins, the gowns exhibited at the fashion bazaar were worn by thirty-two of the society women of Philadelphia.

PARIS AND THE APPLE

An amusing feature of the exhibition of models was the part taken by the judges as to the best gown; to all intents and purposes it was an impromptu part they played. At the afternoon bazaar there was a jury of fashionable women to decide upon the best model shown, and they did their duty decorously enough; but at the evening bazaar, twelve male judges, evidently forgetting the story of Paris and the golden apple, consented to say which costume should come after which in preference. Far from sitting in a tidy row as judges are wont to do, hardly had the first model tripped across the tiny stage and half-way down the aisle between the chairs set on the ballroom floor for the audience when these gentlemen arose and followed her in curious procession. They did not follow solemnly either, but with much craning of necks, knitting of eyebrows, and flourishing of note-books and pencils.

Never was a talent exploited with greater ingenuity than was Mr. Edward T. Stotesbury's knack of auctioneering off the gowns shown. Indeed, he quite won a reputation as a painless extractor of dollars, for his victims seemed no less happy over his operations upon their superfluous cash than was the doughty auctioneer himself and bidder-up of persons.

Posed to represent the old master's, "The Duke of Marlborough's Daughters," are Mrs. Paul Denckla Mills and Mrs. Charles A. Munn, who took pretty parts in the Philadelphia fêtes



OF SUCH IS THE COIFFURE OF 1915

THERE is something about the word "hair" which always reminds me of Oliver Cromwell and the Battle of Worcester. I do not refer to the fact that the word "hair" is ugly, and that the Protector had a wart on his nose; *cela saute aux yeux*. There is a more subtle connection. In any case there can be no doubt that the hair, the chevelure, the peruke, the pompadour, the wig, the toupee, and the transformation have slain more than the sword. Had Helen been bald, Troy had not fallen.

Proving That the Efficiency of Nature Is As Nothing to the Power of Artifice, and That But the Span of Time Determines Whether the Vicarage or the Demi-monde Shall Feature the Naked Brow

why the weeping may not be done under the shadow of an elegant coiffure. There are at this minute three schools of hairdressing. The first, the most popular, is the "parting on one side, whichever suits you best, and fairly low over the ears." The second is the "I have always worn it like this and

Percy would not know me if I altered it." The third, the really *à ce moment* style, is the "drag it back and show no more hair than you can help." The essence of the present world of hair is the naked brow. This is truth—"I'm not arguing with you, I'm telling you,"—this is the one thing for women who are charming, and mean to be smart. Disregard entirely the shape of your face, and concentrate your mind on the fact that you must get that naked look about the head. Make a valiant effort to get your face to look nude; try to make your head look egg-like. The more unbecoming it is the smarter you will be. Show your ears; though, if you wish, you may draw forward a nearly transparent undulation across the top of the ear. You may, also indulge in a straggly, anemic fringe, but on no account must your hair be waved. You must brush it repeatedly, to get it to look silky, and then wrench it backwards and upwards. The finished coiffure should be egg-shaped, the point of the egg being your chin, the big end, northeast of your nose.

THE IMBROGLIO

That, without any possible doubt, is the feat of the hour. Follows then the imbroglio. What does one do with it, the finished coiffure? To push things into the hair, because evening hair ought to have things in it, is a crime. But one can adorn a coiffure if one knows how. Unfortunately *la belle Américaine* is debarred from utilizing obvious perfection. There is nothing that can so well set off a matchless coiffure as an osprey, an aigret; big, bushy, costly, and delightful. Paradise also may be used, if the law allows, with bludgeon effect, and even a simple ostrich plume has its merits. Flowers, unless a master recommends, should be rigidly eschewed; they smack of the Sunday school. Ribbons, too, as fillets, bandeaux, bows, or rosettes should be avoided; they require handling. The high Spanish comb of tortoise-shell is now smart, but a death-trap; one has to know exactly how to place it. O Charmers, hearken to the voice of the preacher, do your hair, really, utterly do it, and if you are wise, in the name of all that is comely, leave it at that. Of such is the mode of 1915.

Editor's Note:—The illustration in the upper middle of the page was to have illustrated the artist's idea of "tendrils on my lady's head," but the effect was so *manquant de cheveux*, so *sans coiffure*—in fact, so entirely *sans* everything but the tendrils—that it was decided to consider it "tendrils on my lady's mirror."

Poets speak of "tendrils on my lady's neck," a horrible pale green thought

fair hair depends upon solemn gray eyes and a curly mouth; of red, on a skin white like a gardenia, and marked eyebrows and lashes; and of black, on a face breathing the south.

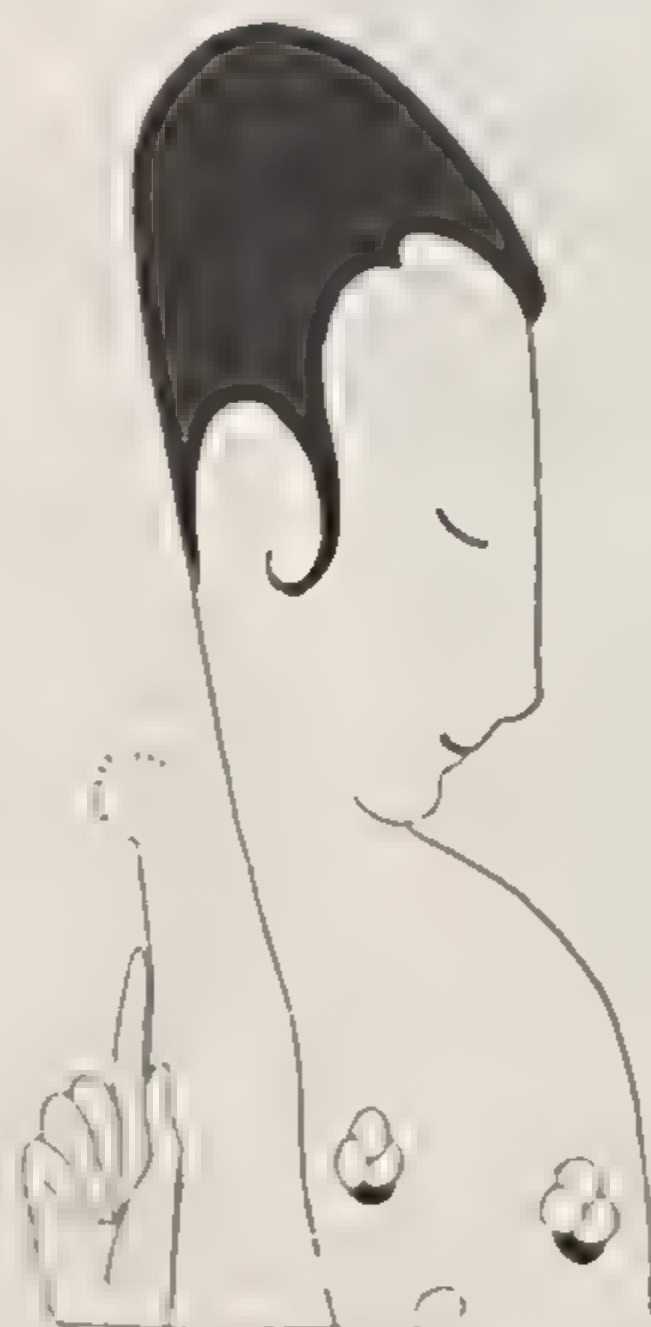
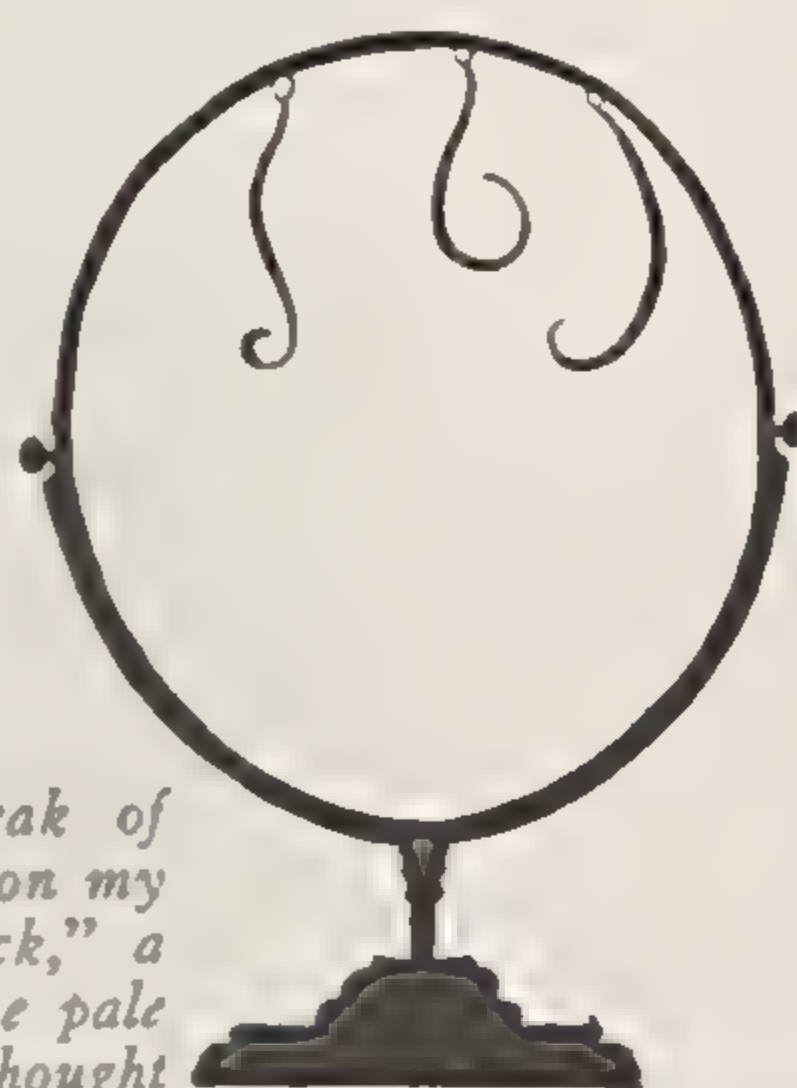
In addition to difficulties of color there are difficulties of hair-words. "Bangs" suggests fireworks or John Kendrick; never, save after hard thinking, straight fringes. "Pompadour" much more often conjures up a vision of billowy silks, spattered with little bunches of delicious flowers, than of hair turned back over a frame and piled high. The "bun," most hideous of happenings, I prefer to think of as a delectable and shiny comestible. Is it not sad that there are no real hair-words? Poets speak of "tendrils on my lady's neck," a horrible pale green thought, and barbers speak of "waves," "partings," and "fringes." I believe "curl" to be the only real hair-word.

So much in general. Allow me to descend to the particular. Let me indicate the ideal to which the charming should approach. The world, by which I mean, of course, Paris, is now at war. It is therefore of a flippancy to discuss hair. Yet reflect; though "men must work and women must weep," there is no reason

Disregard entirely the shape of your face, and concentrate your mind on getting that naked look

But it is not enough, delicately, pleasantly, to generalize. One must grapple. Hair is an ugly word but a delicious substance, and there be many kinds of hair. There is the blue black, like the tail of a horse; truly golden, like the silk of some celestial cocoon; the admirable "fair," like some pale mouse in tint—in substance, exquisite silk. There is red hair, like flames; and there is chestnut, like to curious bronze. Unfortunately there is also brown, hideous in name and color, like nothing on earth. White may be adorable, especially if the little gods are good and it crowns a youthful face, while iron gray is sometimes superb; and *blonde cendré* is rare but charming. Hair, in fact, under good circumstances is excellent. But in this imperfect world all things are relative. The beauty of

The second school of hairdressing is the "I have always worn it like this and Percy would not know me if I altered it"



A S S E E N b y H I M

HAVING set the world agoing to syncopated time, the modern dances seem to have followed the example of an especially long-winded orator of the middle west who "turns his mouth on and then goes away." We are still trotting at a pretty brisk clip, but in spite of the waggish prognostication that "the history of twentieth century American manners will be written in ragtime," we have more or less the feeling that we are dancing on the momentum left over from last year. Rather it reminds one of that old idiom of childhood coined to describe the shortening of the long sweep of a swing when some one calls out, "Let the old cat die." There is no sudden jolt of abdication, but, on the contrary, a slow, comfortable demise.

"WATCH YOUR STEP"

Of course, professional dancing we will have with us always, and though the "hesitation waltz" is numbered among the dear departed—peace to its ashes,—in "Watch Your Step" the Castles have created for it a worthy posterity. Perhaps Irving Berlin, the ragtime composer, and Henry B. Smith, the librettist, are but original moralists after all, and—perhaps—they are giving us a subtle warning in "Watch Your Step," expanding the guileless words into a sinister second meaning. Could it be—perhaps—that Mr. Berlin is a Daniel come to judge us and "Watch Your Step" a syncopated version of "Mene mene tekel upharsin"?

Some critic, indeed, has said that "Esthetics may sneer at Irving Berlin, but he is the typical American esthete of the twentieth century: his work—ephemeral as art, but permanent as a landmark—is as representative of one phase of our modern life as Harriman and Roosevelt are of another." I admit, however, that most of us enjoy "Watch Your Step" and "Chin Chin" but as relaxations from the grim tragedy contained each morning in our daily newspapers or set more cunningly before us in "It's a Long Long Way to Tipperary," or in knitting-needles!

THE SPICE OF ORIGINALITY

The season brought forth few exciting novelties in entertaining. On the contrary, old customs such as sending loads of flowers to debutantes were revived, and at nearly all the receptions and *thés dansants* of December and January the rooms were hot and heavy with the perfume of multitudes of dying posies. A simple and agreeable diversion was the establishment of many supper-dances at the various hotels, to which parties were taken after an evening at the play.

In glancing over my copies of the *Atlantic Monthly* some time ago I found a most amusing essay by Franklin James. It was called, I believe, "A Chop Out of the Window." The essay made a most clever suggestion to hostesses. Frequently in one corner of dinner invitations there is the word "Music," or even "Mr. and Mrs. Vernon Castle will dance," or some other hint as to the nature of the entertainment to be provided. Instead of this, why, Mr. James inquires, should not the hostess who is giving a dinner designate in one corner of the invitation the *pièce de résistance* of the menu? For instance, "Canada Mutton," "Spring Lamb," or

Setting the World Agoing to Syncopated

Time—the Tragedy of English Middle-class

Mutton, and Other Food for Thought

"Roast Turkey" on an invitation would mean many different things to many different people. Then, if one had several invitations to dinner for the same evening a safe and sane choice could be made between them.

Mr. James asserts that last winter he was asked out for nearly thirty consecutive dinners, at each of which either Canada mutton or lamb was served until he fairly bleated, and he remarks correlatively that had his hostesses given him a friendly pointer he would have picked out a truffled fowl or a roast of beef occasionally. He even confides that he would have jumped at roast pork. In our homes we change the bill of fare and do not have the same things every day, but when we entertain we follow one another's menus like sheep. In a southern city, Mr. James had broiled chicken for twenty consecutive evenings. Finally he rebelled, and when asked to dine on the twenty-first and last evening of his stay, he had courage enough to accept with the proviso, "I will if you do not have broiled chicken." His hostess was a bit indignant at first. She had, of course, ordered broiled chicken, but when he poured forth his tale of woe she forgave his proviso and fortunately did not forget it.

FLOW OF SOUL AND FEAST OF REASON

Perhaps it would be kind and perhaps unkind to suggest to Mr. James that, after all, a dinner is supposed to be more a flow of soul and a feast of reason than a consuming of mere food. A formal dinner is given for a social purpose, and so there are certain conventions which must be observed. Writers have decried these in vain, and Thackeray is severe on the terrific gastronomic entertainments of his day. We can all remember when sherbets were served regularly in the middle of a dinner to freeze the digestion; they are yet served at certain tables d'hôte and public banquets.

The menu of a formal dinner has changed little in ten years, except in a limitation of viands. Oysters have been banished in favor of the canapé, and there may be more originality in soups than formerly, although the soup is generally a clear one and not a purée. Fish is usually served in cutlets or filets, and entrées are frequently skipped, except, perhaps, a timbale.

The roast is orthodox, and from December until May it is likely to be mutton in some form: Canada mutton with currant jelly, or spring lamb and green peas. There is a variation, however, in a filet of beef with vegetables. Salads generally have the red Russian dressing. Instead of *pâté de foies gras* or an aspic of truffled chicken we now and then find with the salad course cold Virginia ham with its jelly. Sometimes, in place of a salad, we have fresh asparagus as a course; the idea seems to be to have that which is scarce and forced of season, and if fruit appears, strawberries are apt to be served with the ices, or with frozen whipped cream. Strawberries are always served on their stems.

But when we ask a few friends to an informal luncheon or dinner, we usually provide some *bonne bouche* or particular dish. Luncheon affords wider latitude, as we may have something particularly nice and homey and feel that it is a special compliment to the guests. To-day, homey luncheons are much more frequent than they have been in other years. To the club, or hotel-fed man, home-made hot biscuit is

a delight he never gets except at the houses of his friends. Fresh vegetables simply prepared are a luxury to him, and the *pièce de résistance* may be a fowl, or a beefsteak, or a cutlet.

THE MUTTONS OF THE ENGLISH

Personally I have made a rule against tinned vegetables, even the imported kinds, although for a long while it was quite the vogue to have Lübeck asparagus. This winter, in the absence of some of these imported dainties, people have gone back to their home kitchens; sweet potatoes and fried bananas again have their partisans, and there is tribute paid to cauliflower and beets, and for those who care for them there are *choux de Bruxelles*. Endive is delicious when cooked, and chicory à la crème is most appetizing. These fresh vegetables are often rung in as changes in the two, or at most three, vegetables for a large dinner. For myself, I prefer the French mode of serving each vegetable as a course, except when there is a filet with the vegetables around it. Potatoes—*duchesse*, or in round balls, or the new small Bermudas—always accompany fish. "Is the man putting us through our catechism?" I can hear you ask. I assure you not; the alphabet of the table is much longer.

Sometimes it is awkward to have the reputation of writing, for friends are kind enough to read one's effusions and then frequently are unkind enough to become violently offended because they discover, or think they discover, some personal allusion to themselves. Poor old Ronald Gower innocently mentioned that in certain London houses there was always the unpleasant smell of roast mutton, and this remark, as simple as it was, called forth a savage letter from a man who had once asked him to dinner.

Roast mutton, you know, is the badge of the middle-class English. I recently met an unfortunate Frenchwoman, a refugee from her home, and for a time a partaker of kindly British hospitalities. She said that her stay with her English friends was celebrated by a cycle of mutton: they had it day after day; they devoured every scrap of the beast, boiled with caper sauce, roast, cold, and minced, and when the last one had disappeared, behold another sheep was slaughtered and the menu begun all over again.

ALAS FOR THE BIRDS OF BELGIUM

No chronicling of foods served in foreign countries is complete without the "alas for the delicious birds of Belgium" one hears so often now. Many doubtless will be the long day before I have another. I remember especially the woodcock at Liège and the partridges of Louvain which once were the most celebrated in the world. As for Brussels, I curb my remembrances lest by discoursing upon the delicious foods served there in days of yore I be accused of discussing such a subject at an inappropriate time.





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MISS EDITH MORTIMER

Miss Mortimer, who is the daughter of Mr. Stanley Mortimer of "Roslyn House," Roslyn, Long Island, has rare histrionic ability. She will play the leading rôle in the French play, "Le Jour Férié," which will be given three times during the last week in January by the Junior League at the Waldorf Astoria

MENTAL PEDESTRIANISM

Between the Scylla of Cleverness So Scintillating as to
Resemble Perpetual Motion and the Charybdis of Vacuity,
Is the Pleasant Companionship of Beloved Nobodies

MANY of those whom we love best and enjoy most will have for sole public biography a few words chiseled on the marble of an unpretentious tombstone. Nevertheless, the Who's Who of these beloved nobodies would be by far the largest of all such volumes, even if it gave but a scant line to each name. And these publicly undistinguished but privately treasured folk, be it remembered, are not merely the negatively good and stupidly amiable of our acquaintance, though good and amiable they are, but they are the delightful and inspiring companions, the helpers in time of trouble, the joy of all feasts, the first in demand at all merrymakings, the wise in counsel, the steadfast in friendship. Some such have been the lifelong delight of great men or famous women, and so have won a sort of accidental and unsought fame—a mild reflected glory—from their distinguished friends. Who would ever have heard of Rickman, the "pleasant hand," or Manning, "the traveled mathematician," had not Charles Lamb immortalized their memories in his letters? Thousands of us, ourselves unknown to fame, number among our cherished friends men and women as wise and clever, as good and true, as any that figure in the current biographical dictionaries. One does not have to grow old to discover this fact, yet we go right on acting as if almost any man or woman who has made a noise in the world were better worth knowing than our tried and trusted friends. The woman who naively exclaimed, "Here come the Smith-Joneses; I'd like so much to know them; they're so exclusive!" came near to expressing the secret ambition of many in all walks of life.

IT is whispered that even genuinely great men are apt to be disappointing in their table-talk. There are few more profound bits of epigrammatic wisdom than Napoleon's "Nothing succeeds like success," and it applies to other concerns than war and politics. The reputed wit can hardly open his mouth to ask that the butter be passed without throwing his humble admirers into fits of laughter. Some sayings ascribed to distinguished men seem flat enough in quotation, and others are strongly suspected of having been invented by a clever and courtly Boswell. Worse still, the brilliant talk of famous wits is apt to be poisoned by uncharity or malice, or, if by nothing more vicious, by pure egotism. The field of wit is greatly widened if the limitations of modesty and charity be removed. Dreadful as it is to be restricted to the society of pedestrian minds and philistine spirits, and to listen through three dinners a week at one house or another to the vapidities or stupidities of men and women with nothing to say beyond the trivialities of their own social and domestic life, most of us would find condemnation to the company of the great or the brilliant a sort of penal servitude. Indeed, many of those who belong officially to such society confess that a retreat to the peace of some unpretentious domestic table or drawing-room is a relief such as the soldier feels when permitted to withdraw from the trenches to a spot where the boom of great guns and the rattle of small arms no longer assail the ear. What a delight to escape from the glittering sword-play of wits to the serenity of a simple and affectionate companionship, to the society of the beloved nobodies!

WE all, fortunately, know some droll, delightful fellow whose humor is warm with charity, whose wit has point without fang, and who is not so much preoccupied with the display of his own cleverness that he has no ear for that of others. Every man and woman of intelligence and good-will has a few acquaintances who may be depended upon to say the right thing at the right time, whose sympathetic imagination enables them to enter into the feelings and interests of other folk, whose practical wisdom may stead one in a crisis, whose quiet humor finds the diverting side of an awkward situation, and whose unselfish devotion to persons or causes stands a steady force for public and private good. These are the undistinguished persons whose acquaintance we would not exchange for the patronage of the great, for the barren feasts of the professional wits. There should be some unpublished list of such beneficent characters that could be judiciously passed from hand to hand among appreciative persons unathirst for the society of the famous, in order that the beloved nobodies may be more widely known and enjoyed.





A bedroom which does homage to the charms of rose and cream has walls of cream color, painted furniture of cream, and hangings of rose brocade. The French fashion of making the bed the important feature of the room dictated the placing of the bed on a dais and the framing of it with rose brocade

A simplicity and solidity to delight the heart of any mere man are evinced in the bedroom shown below. A plain green carpet serves as background for a magnificent tiger skin rug, the bed hangings are of Chinese linen in yellow, red, and cream, and the long substantial sofa is upholstered in black velvet by way of contrast



A feminine, intimate place is the morning-room shown above. Birds sing beside the wide window, flowers bloom in the window box, and an all-pervading note of rose color pleasantly warms the whole room. Rose and cream mingle with turquoise blue and Nile green in the soft, thick Persian rug, and rose brocade covers the two long, inviting couches



The dining-room is in the French period of Louis XVI, though it makes concession to very modern taste in its black rug and its hangings of damask striped in cerise and gold. Walls and furniture are of gray, and the paneling is varied by prints and paintings of French beauties which are hung against it, and by the French mirror set in over the mantelpiece





Photographs by Geisler Studios, Inc.

The deep red and gilt which are used throughout the drawing-room find a foil in a great light colored chimneypiece, and a proper relief against a tan background pleasantly subordinate. Through the doorway is seen the dining-room, in gray and black

AN APARTMENT WHICH REALIZES ITS OPPORTUNITIES

THERE is rare pleasure in entering a house, through a hallway which differs from other hallways as individuals differ from other individuals. Usually, the hall of a New York house is a shadowy apartment of great furniture, great palms, and great formality, and one hall is as like unto another as are the towering palms. It is refreshing to come upon such a hallway as that in Mrs. Alexander D. B. Pratt's apartment on Park Avenue. Here the impulse is to linger and enjoy the novelty rather than to hurry away to more inviting rooms beyond.

A HALLWAY IN MINIATURE

There is a tiny outer hallway, just large enough for a fine Italian mirror and the inevitable evergreens, and then comes the hallway that is like a little stage prepared for the rising of the curtain, in its perfection of coloring, its furniture set primly against its walls, and the many exits which lead to the rooms beyond.

The splendid Italian cupboard which fills one end of the room decided the scheme of decoration. This cupboard, or cabinet, is as huge as the walnut wardrobes of Victorian days, but it is infinitely more beautiful. In fact, it is the finest example of Porcetti work in the country and it is decorated in a manner characteristic of the Renaissance, with panels overlaid in gilt and borderings of cream paint. The panels and borderings are covered with painted scroll patterns in brilliant color,—patterns which are obviously suggested by the sculptured reliefs of the period.

By Its Hallway, by a Drawing-room of Italian Magnificence Opening Into a Simple Louis XVI Dining-room, and by Bedrooms Characteristic of the Occupant, the Home of Mrs. Alexander D. B. Pratt Proves the Possibilities of the Apartment

To carry out the color scheme that was suggested by this cabinet, the woodwork of the hall has been painted cream color, and the walls are covered with an old English paper of cream ground entirely covered with many-colored spreading branches bearing fruits and flowers. A painted console table and several chairs which form part of the furnishings were the work of a decorator who skilfully borrowed from the design and color of the cupboard. A rose colored Persian rug and rose damask chair seats emphasize the rose color in the wall-paper and in the painted panels. Ingenious use is made of the cupboard, which serves as a silver chest, as it might have served in the sixteenth century as a treasure place.

Opening from the hall are the drawing-room, the dining-room, the morning-room, and another hall which leads to the bedrooms. The drawing-room is the room of a collector, and Spanish and Italian objects predominate. The prevailing color is a deep tan, an uneven color that tones pleasantly with the lighter tan of

the Caen stone chimneypiece, and is a fitting background for the deep red and the gilt which are used throughout the room. There are a number of pictures in fine gilt frames and some beautiful gilt mirror frames, and on the chimney shelf are two winged figures bearing candlesticks of carved wood, painted and gilded, and an Italian portrait bust, also painted and gilded.

Tall Spanish and Italian candlesticks and lamps in an inimitable luminous gilt catch and reflect the light, and in dark corners there are small chests, covered with red velvet embroidered in gold and colors. Modern sofas covered with damask of *lie de vin* are placed at right angles to the chimneypiece. The floor is covered with an expanse of tan velvet. A few old tapestries fill the large wall spaces and the smaller spaces are hung with pieces of Italian velvet, altar cloths, and beautiful bits of rich old stuffs. The upright piano, which seems small in the great drawing-room, is placed beside a window, and the back is hung with Ital-

ian velvet; a low seat is placed against the back of the piano so that it gives the effect of a standing screen.

The dining-room, which is really a prolongation of the drawing-room, is separated from it by glass doors hung with thin gray silk curtains. This room is as serene and simple as the drawing-room is magnificent. Here there is nothing of old Italy and old Spain, but beautiful women of the French court smile down from rare prints which are hung against plain gray walls, and over the long marble-topped sideboard of graceful design there is a painting of some old-time great lady. Above the small white marble mantelpiece is a typically French mirror surmounted by a painting of flowers. There are enough of the dove gray panels unbroken by lighting fixtures or pictures, however, to give an effect of serenity to the room.

The floor is covered with a black velvet carpet, and the furniture, which is of Louis XVI design, is painted pale gray and has flat seat cushions upholstered in a cerise and gold damask of broad stripes. The curtains are also of this striped damask, and this material, used with the plain gray walls and the plain black carpet on the floor, makes an extremely striking decorative scheme.

THE STAMP OF THE OWNER

The small morning-room which lies between one of the bedrooms and the drawing-room is a feminine, intimate place, full of personality. The floor is covered with a handsome Persian rug, of thick pile and soft color,—a rug all cream

(Continued on page 66)



Forsaking his coast scenes for the moment, George Bellows uses his direct and vigorous technique to paint a spirited portrait of surprising delicacy, in which the temperamental quality of the face bears out the suggestion of the piano which forms the indistinct background



Seldom has dressed-up dignity found more engaging interpretation than in "The Sealskin Muffs," by Josephine Paddock, with its amusing background, its peacock feathers for pride, and its little mouths to say in varied tones of demure shyness and primness, "papa, propriety, potatoes, prunes, and prisms"



A fine solidity, a decorative arrangement, and much richness of color are attained by Joseph Boston in "The Upper Palisades," which are seen under the light from a sky filled with broken clouds

Leopold Seyffert, who last year displayed one of the most exquisite and highly finished portraits in the exhibition,—that of Leopold Stokowski—this year makes effective use of a brush work as broad as that of Henri to portray a dubious and delightful Mexican villain, a half-portrait, called "Juan"



The gracious, naturalistic modeling of the figure contrasts pleasantly with the archaistic convention of drapery and hair in a fountain figure by Sherry E. Fry, who, like Paulanship, is a product of the American school in Rome



It is the dreamy faun of the old Greek Praxiteles which is the prototype of this modern and feminine version of the untroubled freedom of the wild young thing, visioned by Douglas Volk in his "faun-esque" called "By the Pond," which is perhaps a trifle more sophisticated than wild and more charming than natural

THE NATIONAL ACADEMY HOLDS ITS WINTER EXHIBITION

AROUND sixteen hundred works passed before the jury of selection for the Winter Exhibition of the National Academy of Design, which opened in the Fine Arts Building on December 19, and continued until January 17. Of this sixteen hundred, a third were selected by the jury and three hundred and seventy-one finally found their way to the overcrowded gallery walls or to the pedestals devoted to the work of the sculptors. This year, for the first time, the prize awards were made by a special jury of awards. The Carnegie prize for "the most meritorious painting" went to Hayley Lever, an Australian who is so far on the way to American citizenship that few would cavil at a purely technical disregard of the "American artist" requirement. The canvas, "Winter, St. Ives," is a capable work, technically excellent, of good though sober color, well drawn, solidly painted, and highly uninteresting. As a study in perspective, a demonstration of the artist's ability to present a scene on many planes, it deserves high credit, but of beauty or inspiration it is as barren as a New England landscape painted by Redfield or Schofield.

THE PRIZE AWARDS

To Wayman Adams was awarded the Thomas R. Proctor prize for the best portrait—a cleverly seen, well-handled portrait of Alexander Ernestoff which had decided merits of vigor and unconventionality.

The Isidor medal for the best figure composition fell to the lot of Charles W. Hawthorne for "Le Peignoir Rose,"—why, it might be difficult to state, unless it were to encourage that undeniably able artist in his attempt to paint something other than the static individuals whom he has long portrayed gazing in round-eyed vacancy from the very front plane in canvases of pleasant hues. "Le Peignoir Rose," a leaf from the book of Frieske or Richard Miller as to subject, is pleasing in color and painted with considerable spirit, though it is badly composed, with the figure placed high on the canvas, leaving an oppressively empty foreground.

The laurels in sculpture, the Helen Foster Barnett prize, were borne away by Louis J. Urich, who showed a delightful faun figure designed for a table fountain. The slimness and elasticity of youth are in this small figure bending backward beneath the weight of the shell held high to spread the dripping water. The modeling is clear cut and decisive, and though the scale is small, the figure has a vigor and energy beyond the average.

LIFTING THE BAN

As regards the exhibition in general, it would be difficult to say that it fell either above or below the usual quality. It was the Academy Exhibition, which is, was, and—let us hope—ever shall be. There was, as there never fails to be, an encouraging amount of good work shown, and there was, as there always is, more or less work which was pretty bad. There was evident a slight lifting of the ban against modernist tendencies, just enough to let in a few cleverly daring works like Leopold Seyffert's "Juan," the broad handling of which was an interesting contrast to the highly finished portrait of Leopold Stokowski which that artist showed last year, and Josephine Paddock's en-

Upholding Its Usual Standards and Lightening Just a Bit the Weight of Conservatism, the Academy Displays, Despite Limited Space, a Wide Variety of American Art



Photographs by Peter A. Juley

Should Jean McLane ever reach the point where the depth of her canvas is equal to its brilliancy, she will hold a rank which few attain, for not all its obvious faults can hide the charm of this "Mother and Children"

gaging ladies with "The Sealskin Muffs," who inspired an involuntary and very pleasant smile in all who looked upon their prunes- and prism-ness.

BELLOWS AS PORTRAIT PAINTER

George Bellows forsook, for the moment, the north coast and its fishing boats, and showed a portrait of a girl at the piano, a portrait so swift and so spirited that it amply atones for the obvious defect of composition which throws the figure very far to the front, placing it in an insufficient space between the piano and the frame. The intense, but soft, deep blue of the gown heightens the delicate pallor of the face and emphasizes the intensity of the expression.

There were a number of gracious and pleasing nudes, all more or less touched by the idealism of Italy and nearly all making much of richly colored stuffs and accessories. "Penumbra," by Sergeant Kendall, had a fine distinction of pose, composition, and color, and possessed charm without the reproach of prettiness.

The "Beach at Watch Hill," by Edmund Greacen, was a thing of pure beauty, crisply fresh in its delicate color

and delightful in the play of the strong sunlight along the sandy beach, where the moving crowd leads the eye downward to the bathers, who lead on into the water and where the faintly suggested surge of the waves comes up to meet the crowd.

Another painter who knows and loves the sea beach and its pleasure seekers is Martha Walter, a young artist of decided promise, who showed "A Bleak Day at the Beach," full of refreshing salt wind and the merriment of wind-blown crowds.

THE MODERN POINT OF VIEW

"Evening News," a clever bit of modern life by Luis Mora, has been seen before, as it was on exhibition for some time last year. The same thing is true of Cecilia Beaux's "After the Meeting," a somewhat overstriking canvas, which was exhibited at Pittsburgh last year and is now owned by the Toledo Art Museum.

The subject even remotely religious is so seldom attempted in the art of today that an additional interest attaches to Emil Carlsen's "O Ye of Little Faith." The immensity of sea and sky and the

relative unimportance of the figure are interesting notes on the modern point of view. Earlier art would have emphasized the personality of Christ, making sea and sky the incidental setting. The modern artist has placed the emphasis on the faith which sustains this solitary figure, so small as to be almost insignificant beneath the great cloud-filled sky, yet walking serene and unafraid across the endless waste of water. It is much to be regretted that a lack of technical facility in the handling of the sky detracts from the effectiveness of a work so fine in intention and so splendidly big in composition.

OLD FRIENDS IN NEW PICTURES

Lydia Field Emmet showed a portrait group of two characteristically charming children with their mother. Childe Hassam portrayed with distinction and delightful color the play of light falling through a high window across a woman in a soft colored gown and over a polished table with a crystal bowl. A different version of the same subject was recently exhibited by this artist at a New York gallery. "The Sunny Breakfast Room" showed the gaiety and decorative spirit of Arthur Crisp, and the Indian scenes of Irving Couse had their usual excellence, though the moonlight on the Mexican pueblo was perhaps less convincing and less unified in impression than the Mexican twilight of last year.

By Edward L. Henry was a typical country scene, "Gathering Chestnuts." The small canvases of this artist are a source of never-failing interest, not only because he is almost the only strictly genre painter among American artists, but because he sees with unbiased eye and records clearly and faithfully, without reserve or extenuation, a simple workaday life which is a vanishing phase in American development.

Richard Miller's "Sunlight" with the usual accompanying pretty ladies raised the usual question as to whether it is the sunlight or the pretty ladies which lends interest. Mary Greene Blumenschein showed a charmingly dainty little canvas called "The Fan," and Mary Wilson Hubbard was more than successful in her rendering of "Our Garden," a joyous riot of sun-warmed color. An interesting reminiscence of Elihu Vedder ran through Charles Caryl Coleman's "Sorrow," a thing of somber color and effective symbolism.

WITH THE SCULPTORS

Among the hundred and seven sculpture exhibits, the archaistic tendency introduced by Paulanship and other artists of the American school in Rome was notable many times. One of the most effective works in this spirit was the "Fountain Figure" of Sherry E. Fry, in which the gracious, naturalistic figure contrasts pleasantly with the decorative convention of the drapery and hair.

The place of honor in the sculpture exhibition was held by the portrait of Ralph Waldo Emerson, designed by Daniel C. French for the public library of Concord, Massachusetts. Though there is much keenness in the rendering of the familiar, kindly face, there is the suggestion of a lack of sympathy about the work which leaves one rather cold, and a little inclined to quarrel with so able an artist as Mr. French over the disposition of the heavy folds of the robe.

A PORTRAIT PAINTER OF DISTINCTION

Working not Professionally, not as Matter of Livelihood, but Wholly for the Love of the Painting, Mrs. Duryea Proves That "Amateur" in Its Original Significance is Not Yet Obsolete



While centering the interest in the expressive face of Mrs. N., the artist reminds us by the beauty of the light across the soft and lustrous furs that she was a painter of animals and later a portrait artist

FROM animal painting to portrait work is, after all, but a step, and one which is easily achieved by Mrs. Harry Duryea, who has long been known as a skilful and sympathetic painter of animals and has now attained equal success in her newer field of portrait work.

Though no necessity holds the artistic temperament of Mrs. Duryea down to uninterrupted painting, and though she works rather as the spirit wills and as the demands of social life and charitable activity permit, yet her art is serious and technically thorough, and her accomplishment is one which many a professional might envy.

Long study under masters in America was followed by further study in Paris and by work in Rome, where Mrs. Duryea found great delight in painting the magnificent Italian bullocks, making these decorative beasts with their spreading horns and richly lustrous coats the center of interest in landscapes taken from the old Roman campagna.

INCLUDING LANDSCAPE AND MINIATURE

Landscape painting is an art by no means neglected by this versatile artist, who paints it as background with an interest but little less than her interest in the animals which form the *raison d'être* of the canvas. Landscape for its own sake, especially in the joyousness of sunny, flower-filled gardens, also makes its appeal and finds pleasing interpretation in her work. The difference in a little garden lying dreaming in the sun and the same little garden under a misty gray sky is felt and presented as only one who loves both the garden and the palette ever succeeds in doing it.

The portrait miniature, the technique of which differs widely from that of large canvases, also comes from Mrs. Duryea's brush, fresh and pleasing in color and with the same sympathetic study of the traits and expressions betraying the personality of the sitter

which characterizes her large portraits.

To talk with this artist of her work is to gain an impression of abiding enthusiasm for painting, a joy in the mere laying of paint on canvas on the days

swiftly and decisively. The portrait of Mrs. H., in the middle of the page, shows a wholly different temperament. There is a gracious suavity about it, a suggestion of repose and calmly deliberate movement, a dreaming rather than an active disposition.

In the portrait at the right the difference is of age rather than temperament,

softly and is centered on the faces which it models graciously and easily. In the portrait of Mrs. N., the artist has taken a delight in the play of the light over the lustrous furs and in the softness and depth of the fur which recalls her skill as a painter of animals. Yet there is no over-insistence on the furs, which hold their place in the composition and form a pleasing frame for the face above them, as the big hat forms its background.

VARIETY IN SIMILAR SPACE

The compositions are well planned, with able balancing of lights and darks. The figure is, as a rule, placed rather high on the canvas, but the foreground is well filled and there is no sense of lack of space at the top of the picture. In all the portraits shown here, a rather long oblong was selected and a pleasing variety of design has been wrought within this space.

The backgrounds are rather dark in tone, with but little light on them and they are extremely simple. They are unbroken by accessories of any sort and serve merely to convey the impression of depth in the canvas and of atmosphere.

At present, Mrs. Duryea, who has but recently returned to New York for the winter, is wholly in the working mood and is busied with a considerable number of portraits, of which she will hold an exhibition early this year.

Her work as an animal painter she has abandoned for the most part, finding that branch of it which interested her most—the painting of animals against the background of the outdoor world—too exacting of time and energy.



A canvas all soft carnations and warm rose tones, graciously suave and pleasant to live with, is this portrait of Mrs. H.

when the working mood is on, a delight in keen observation of people and things, and in the power to transcribe impressions in visible and comprehensible form. Her eyes are focused to the pleasant things in life. She sees colors clear and warm and lustrous, women fair, and children sweetly serious. Always it is her own vision which she strives to present; likeness and pleasing quality she works for in her portraits, but it is her personal impression of the nature and individuality of the person whom she paints which dominates the canvas.

PAINTING VARYING TYPES

This ability to bring out the essential differences of widely varying types appears clearly in the three portraits reproduced here. The face of Mrs. N., at the left, is molded by a keenly active mind, the whole impression is of a person quick to think and act, a person who moves

and the immaturity and child seriousness find expression in a canvas which has a suggestion of Dutch painting in the straightforwardness of the presentation. The marked difference in the eyes in this portrait is also interesting, for this child has eyebrows of the type which entirely conceal the raised lids, so that the modeling about the eyes is wholly different from that in the other two portraits.

The color is fresh and the handling vigorous in all these portraits. The light falls



A directness almost Dutch characterizes the portrait of Miss A., a sympathetic study of childhood in thoughtful mood. The light falling on the face and the lace gives a nice balance of light and dark



Three photographs by H. N. King

Oriental influence is strong in decoration to-day, and this room takes its dominant tone from China. Walls of straw colored grass-cloth are enlivened by painted panels of sky blue ground with varying designs of flowers, branches, and birds in rich colors. These panels, which are framed in mahogany, are the work of a well-known artist, and a special design was made for each. The mantel is of red lacquer and gold, fine old red lacquer pieces are used for furnishings; the decorative rug is a zebra skin

AN ADVENTURE IN LONDON HOME-MAKING

BY AN AMERICAN ACTRESS, ETHEL LEVEY

Modern taste has wrought a transformation in this London house, which once knew the affliction of Victorian splendor as the residence, in early Victorian days, of a Marchioness of Lansdowne. In the dining-room, the lightness of gold, azure, and ivory replaces the solemnity of black walnut. Paper of gold and pale azure covers the walls, the velvet carpet is of a soft biscuit tone, and furniture and woodwork are of the color of old ivory. Double festoons of old crystals with single shaded lights at intervals, follow the line of the cornice



Copyright by Alberi

In the intervals between two enthusiastically appreciated performances a day at the London Hippodrome, Ethel Levey found time to keep a guiding hand on the reconstruction of her new home in Portman Square. She appears in the photograph above, coming down the stairway in the hall designed for her by Léon Bakst. Through the four stories of this hall, many-colored flowers pattern a wall of "Bakst blue." Below runs a dado of dull gold, finished with a blue and gold molding, and a carpet of black velvet covers the stairs



Tan, rose, and gold give a quiet color scheme in the spacious drawing-room, from which opens the Chinese room shown above. The French Empire makes itself felt in the furniture with ormolu mounts, and the long, cushioned sofa before the great fireplace bespeaks comfort and cheer. A few eighteenth century color prints break the plain wall space, and there are interesting bits of porcelain and bronze here and there. Since the war, the piano has acquired a covering of stars and stripes, eloquent of the native country of the owner

F O R T H E H O S T E S S

WHILE the bard sings of the effect of the springtime to lightly turn the thoughts to love, the wise hostess is turning her thoughts to eliminating all heavy viands, and banishing long meals before even her furs. With the first breath of spring there is a craving for light things, and the woman of distinction emphasizes more than ever a simplicity in the setting of the table. As a springtime dinner, especially one preceding a play, will consist of from five to nine courses at the most, with one or two wines only, it is easy to see that under such circumstances a flow of wit is possible; very different this from the good old days when the worthy squires retired under the table, while their dames gracefully fainted because the "first aid" consisted in "cutting her laces."

FLOWERS À LA JAPANESE

An old silver bowl or tankard, loosely filled with spring flowers, makes a charming centerpiece; if the bowl is an antique, the quaint touch of unshaded candles seems to harmonize. Of course, all the appointments of the table should carry out the idea of the same period. From Japan, where a pupil takes six months to learn to arrange a single blossom, one gets, perhaps, the most charming and uncrowded flower arrangements for these spring dinners.

Flat bowls in cool-looking green, white, or yellow may occupy the middle of the table, where single blossoms of wall-flowers, perhaps, float in the water. For the woman who feels that a porcelain dish

Invitingly Cool Decorative Schemes and
Light Spring Menus That instead of Making
Table Talk Heavy with Food Contribute Rather
to a Flow of Soul and a Feast of Reason



The individual caviar set with its tidy provision for ice, entirely does away with the old embarrassment of how much one ought to take—and the subsequent all too bitter realization



The revolving high-ball set, which brings each glass in turn within range of the lemon, the Scotch, and the soda, is a most popular novelty. This and the caviar set from Aspreys, London

baskets, most French in design, are fitted with a wire mesh-like piece over the top, and are designed for such small flowers as primroses and arbutus, which are so fashionable at this time of the year.

FRUGALITY AS TO SILVER

In such a conservative setting only one course of flat silver is placed at a time; this gives without doubt a more classic atmosphere to the general picture than would a great deal of silver. Two excellent examples of this style are shown in the illustrations on this and the opposite page. These photographs are from two settings for dinners given by a New York woman who is noted for her taste and distinction as a hostess.

The smart restaurants in town show the same conservative taste in their setting and serving of the meal as, of course, they cater for the most exclusive people.

MENUS THAT ALLOW BENDING FROM THE WAIST-LINE

Men as well as women to-day appreciate the importance of a waist-line, and at last the teachings of Delsarte are being heeded, for in his theory of the human body he showed how the mental really governed the physical. With all the mind in the world, however, it is impossible after a twelve-course dinner to follow the English governess's admonition to her pupils: "Young ladies, bend in at the waist." At this season, the noted wit is anticipating an early departure for

would not harmonize with the rest of the china, and who yet wishes to banish the heavy silver bowl, come crystal dishes which are now being used for these lily pans. A "block" of crystal, perforated to hold a few long-stemmed, bending

blossoms, may be set in the middle of the lily pan if the flat effect is not desirable. With such a centerpiece the long slim vases that hold one blossom only may be used as additional decorations, if the table needs more than the centerpiece. Crystal

is anticipating an early departure for



A correctly set table for a spring dinner shows the present tendency to simplify even each cover, which is set with only enough flat silver for one course. The centerpiece is high to balance the candles, slim and silver, and shaded in the characteristically French way. Silver from Black, Starr and Frost



A royal Worcester plate, ten and a quarter inches in diameter, in a green, yellow, and red Chinese Chippendale decoration, makes a charming place-plate. From Ovington Bros. Co.

The dainty luncheon menu below was served at the Ritz-Carlton preceding the matinee.

Melon de Casaba
Filets de Sole Véronique
Supreme de Volaille Sauté
Viennoise
Morille à la Crème Velouté de
Petits Pois
Parfait de Foie Gras
Salade de Romaine à l'Estragon
Mousse aux Fraises

The two dinner menus below are also particularly acceptable in the springtime.

Buffet Russe
English Sole à la Colbert Cu-
cumbers
Selle d'agneau de Lait Sauce-
Menthe Petits Pois au Beurre
Canvasback Duck
Salad Celery Mayonnaise
Glace Pudding Nesselrode
Gateau Fruit
Coffee

Consommé Balzac
Terrapin à la Maryland
Filet de Bœuf Rothschild
Haricots Verts
Faisans Anglaise Piqués
Salad Endive
Glaces: Plombières
Martesquers
Fruit Dessert
Café

Champagne and mineral waters usually accompany such repasts as those indicated just above and they may be finished with a liqueur.

FOR THE DEVOTEE OF THE COCKTAIL

For the devotee of the cocktail, who is always in quest of some new blend to serve at an informal dinner, for there only may the cocktail be served, the following recipe may be of interest. It is a recipe for the Orange Blossom Cocktail and calls for the juice of one half a sweet orange, a jigger (a jigger is a small measure

used by some barkeepers and usually supplied by those who sell cocktail sets) of Italian vermouth, and one or two jiggers of dry gin, according to taste. The shaker should be filled with cracked ice, and the mixture shaken and strained into large cocktail glasses, which should be cold.

It has been suggested that the Italian vermouth be left out and that the cocktail be made half of sweet orange and half of grapefruit juice, with gin. In this case, it might be necessary to add just a little sugar, which should be crushed and melted, before the other ingredients are added. The Italian vermouth, however, is sweet and it helps give the amber shade and proper tang.

A novelty is shown in crystal in the form of a box divided in two compartments for cigars and cigarettes, so that the woman who loves harmony may carry out this cool, light effect in every detail, thus resting not only the eyes but the jaded digestions of her grateful guests. Reproductions of quaint English china in chintz designs are also more appropriate for spring dinners than the gold or very ornate service. Charming little coffee cups, in the same cool green chintz pattern, are used, and, by the by, the hostess who has sympathy for her gouty guests always serves a small bowl of saccharine, as well as the ordinary sugar, and the beverage itself has been so revolutionized, that it retains its delicious flavor and yet does not affect the nerves of those who partake of it. The thoughtful butler now murmurs the brand in one's ear, as it is passed.

MASTERS OF THE ART

The French have mastered the art of choosing and serving the right foods in



An English rose crystal compote, six and one quarter inches high and six and three quarters inches wide, is an effective addition to a table set in crystal. From Higgins and Seiner

some spa, to ward off that annual attack of gout, while the beautiful woman of brilliant repartee who is beginning to notice a few twinges of rheumatism—always inherited from some distinguished grandsire, of course—avoids the dinners that promise to be heavy. The mistake of serving heavy repasts need never be made by a hostess of to-day, however, for many are the menus that are perfect from a gastronomic point of view. For instance, one such follows, which was served by the Ritz-Carlton as a small dinner preceding the play.

Caviar au Blinis
Tortue Verte Royale
Turban de Homard à la Ritz
Carré de Pauillac à la Bucheronne
Velouté de Céleri
Asperges Vertes Mousseline
Canard Soufflé Vendôme
Salade Lakewood
Bombe Jubilé
Friandises

their proper seasons. To begin with, they always stimulate the jaded appetite by commencing the dinner with temptingly arranged hors-d'œuvres or savories. The anchovies, sardines, caviar on toast, and the many wonderful dishes of a similar kind are arranged with plenty of greens. Green vegetables and salads are a most important part of the dinner, for as the old French cook, perhaps not elegantly, but aptly, expressed it, "But, Madame, they are the broom of the stomach!"

In the spring elaborate sweet dishes are replaced by early fruits. Here French art comes in, for these small fruits are served in little brown baskets lined with leaves, as if they had just been picked.

Some have the impression that French cooking is very elaborate and rich; on the contrary, the frying-pan does not predominate in the kitchen equipment, and though sauces may seem rich, they are generally just a clever blending of simple things.



Unshaded candles are being used where the furnishings of the dining-room are quaint and colonial. Here also the silver for only one course appears. The silver on this table is from Reed & Barton Co., and the china and glass on this and the table opposite are from Gilman Galleries & Co.

SMART FASHIONS *for* LIMITED INCOMES

Forecasting the Very First Day of Spring and Providing a Frock, a Suit, or a Waist with Which to Greet It

skirt on each hip; the front of the skirt is plain and the back is slightly gathered beneath the yoke.

"SUITING" THE WEATHER

A new suit is shown in the sketch at the lower right of the page. It suggests the flaring silhouette which will be more popular than ever in the spring. Checked covert-cloth or covert whipcord in olive, gaiter, or a Tommy Atkins shade with a fleck of white in the weave would be most attractive for as plain a suit as this, relieved only by the stitching which trims the shoulders, the bottom of the jacket, and the hip-line of the skirt. The back view is just like the front; the skirt opens invisibly at the back where there is a slight fullness.

The selection of a new waist is always interesting. Something a little different from the usual models and with a becoming neck-line is the waist of white tussur-silk sketched on this page. Tussur-silk, which is a heavy crêpe-like silk much on the order of pongee, and with wonderful wearing qualities, looks particularly new after the crêpe de Chine which has so long held sway, and is a fabric particularly suited to the tailored type of waist. The waist shown fastens down one side with crocheted buttons and braided buttonholes. The collar snaps into place at one side and the other side is sewed into the neck of the waist.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 inches bust measure, the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket, or bodice; \$1.50 for a three-quarter-length coat; and \$2 for a whole suit or gown.

The king is dead, long live the king!—a wonderful crêpe-like, everlastingly wearable tussur-silk waist has come to supersede the waist of crêpe de Chine

The vagaries of skirt hems are encouraged in a trim little, springlike frock of the new grosgrain cloth with collar and cuffs of white satin in lieu of organdy

ALREADY the forecast of spring fashions is shown in the between-season dress and early spring suit. There is a mid-season in New York—January and February—when the dressmakers and large shops show models which are forerunners of spring fashions and which may be safely followed; and it is delightful on the first springlike day—when winter clothes, no matter how good, have a way of looking particularly wrinkled and shabby—to be able to wear a costume in keeping with the weather.

The models illustrated on this page are just right for wear on the first spring day and would be delightful in the new fabrics. The frock, for instance, which is shown at the upper left of the page would be very smart indeed in one of the castor shades of grosgrain cloth. The dress advocates the short waist, but not the exaggeratedly short one, and the skirt illustrates the mode of fullness at the sides only and the uneven hem.

SATIN TO THE FRONT

The collar and cuffs are not of linen or organdy as were the collars and cuffs of last season; they are of white satin, which is the fashion of collars and cuffs just now. White satin used in this way would seem to be an extravagance, but if white

chiffon or fine mousseline is tacked over the satin it is protected. The collar and cuffs should be made so they may be removed for cleaning. A rather pretty feature of the dress is the way in which the fronts of the bodice are shaped at the sides. They are set on over the sleeve section and stitched in a curved line just above the bust. A button with a false buttonhole is used as a trimming. The sleeves, also, show a new feature in that they are slightly bell shaped at their lower edges, and flare above tight cuffs of white satin attached to a thin lining. It is particularly wise to adopt the new touches in collars, cuffs, and belts.

AN INDOOR-OUTDOOR DRESS

A summer dress which could be worn either in the house or on the street, and which could be worn nicely under a fur coat, is sketched second from the lower right. This dress would be pretty in a new material called "voiladine," a delightful fabric which has some of the qualities of voile, but with more body and a twill that suggests a gabardine. In a shade such as sand or, even newer, the castor, which is darker and more unusual than sand, this frock would be particularly attractive. It should be trimmed in soutache braid of the same shade. A double inverted box plait is set in the



"Voiladine," a fabric which combines the sheerness of voile and the twill of gabardine, is just the material for the first spring frock of the season

Jauntiness, a quality without which spring would not be spring, is one characteristic of a covert-cloth suit like this; and practicality is another



Silver lace, of course, and a wisp or two of tulle—these go without the saying; but for the rest the gown boasts a new material, “gros de Londres,” and a line undeniably princess, yet only semifitted. The silk, which resembles somewhat a faille or a gros-grain, is turquoise blue; and of it is made both the underdress, which is of medium width, and the overdress, which is full and is plaited in at the waist only to open out again in folds to show a facing of silver lace. The roses on the skirt are of the material.

At last—an evening gown that concedes sleeves; yet this concession is merely because the frock is for theatre wear. However, what the sleeves redeem from transparency the skirt yields, for beneath the full overskirt of pink satin is a second skirt of diaphanous silver lace that is long enough to be evident even beneath the pink satin ruche of the overskirt. The bodice of the frock is made plain, but conceals its simplicity beneath silver thread stitchery and silver lace revers; short peplum of the satin drops from a belt of pink velvet. Models from J. M. Gidding and Co.

The dull yet lustrous black of soft black taffeta is a striking foil to the woman whose own coloring can give value to its blackness; and rather to accentuate its dull luminousness than to relieve it, this frock is trimmed with a jet appliqué on the belt and on the one side of the bodice. The skirt of the frock is very full, but a deep yoke confines its fulness at the waist and makes possible the slender effect essential in a black frock. The tiny frilled sleeves are of black tulle, and shell pink tulle softens the neck-line.

IN A FAMILIAR MATERIAL WITH AN UNFAMILIAR NAME; IN SLEEVELESSNESS AND SLEEVED-NESS; IN

SKIRTS WITH UNDERSKIRTS AND SKIRTS WITHOUT—CONSERVATISM HAS ITS PLACE IN THE NEW GOWNS



The naïveté of the peasant is in the skirt cunningly looped up to simulate an apron, and in the bodice laced at the sides, but at the line of the arms naïveté ends and a sophisticated woman begins, for there is little more of frock—just wisps of gold lace—but a great deal of white shoulders and bare round arms. The frock is of changeable blue and rose faille and the bodice is embroidered in blue and gold with the edges of it outlined with tiny dots of embroidery

Seemingly made of big peasant handkerchiefs with tiny black satin hems is the black tulle tunic, and one big handkerchief bordered with brilliants is the most of the bodice. The wide girdle is of black taffeta with a band of silver at the top, and the underskirt is of black satin with a fringe of jet balls bobbing at the bottom. The long overskirt embroidered in brilliants is a little fuller than straight and just meets the jet balls. Models by Harry Collins

Throwing neutrality to the four winds a gallant little afternoon gown of olive green faille declares allegiance to Russia in a dapper peasant jacket embroidered every which way in tan silk. A thread of scarlet ribbon finishes the high lace collar and sheer bits of lace peep out from under the edges of the jacket wherever they may. Two tiny ruffles turned crisply up instead of down accentuate the plainness, the shortness, and the fulness of the skirt

THROWING NEUTRALITY TO THE FOUR WINDS, THREE FROCKS COME HEAD ON

FOR RUSSIA, ONE WITH A PEASANT BODICE LACED UP AND TIGHT, ONE WITH

PEASANT HANDKERCHIEFS ABLOW, AND ONE WITH A DAPPER PEASANT JACKET



For the slight figure a dress of blue gabardine embroidered for charm and flaring for fashion; dress, \$25. The hat is of hemp; \$10.50

Jauntily springlike is the tan covert-cloth and Empire is the loose jacket-bodice; \$25. The sailor-hat is of straw and faille silk; \$5.95

"There's something very chic about that model," is the phrase that follows such a frock as this of serge; \$25. Quills trim the hat; \$8.50

Light enough to wear under a coat now and heavy enough to wear without one soon is this frock; frock, \$29.75. Ostrich-plumed hat, \$5.95

A dress with an overskirt of chiffon finely braided is topped by a hat broad and fluffy with ostrich; dress, \$49.75; hat, \$5.95

SEEN IN THE SHOPS

ONE particularly interesting thing that can be said of the spring clothes that have been seen so far is that they show a diversity of style that is most amusing—how any one can fail to be suited in one or another of the modes is more than can be imagined. There are Empire waists for slight youthful figures, natural waistlines for the conservatives, straight ones for the stout figure, and demure 1830 fashions—narrow drooping shoulders, full skirts, and tiny early Victorian hats—for those who favor the artistic or the extreme of fashion.

Diversity of type has been a characteristic of hats for several seasons, and now it seems that in frocks as well we are becoming more eclectic.

A TRINITY OF FROCKS

The three one-piece dresses illustrated at the upper left indicate to a certain extent the diversity of the waist-line; that of the one on the right of the group is only slightly above the normal line, that of the one in the middle is frankly Empire, and the one at the left of the group shows a waist-line normal in front and raised a trifle in the back.

The dress at the left of the group is simple, youthful, and yet quite new in effect. It is made of gabardine in either dark blue or one of the new tan shades, and shows the new neck-line. The smart bodice is hand-embroidered in shades of tan, both in the front and in the back, and the skirt is charmingly flared. The tiny white collar is of voile.

The hat worn with the dress just described is conservative in character. Although it is a simple rolling sailor of Milan hemp its bit of trimming and the

Hats Big and Little, Collars High and Low, Frocks Sheer and Otherwise; the Shops Are So Full of a Number of Things Each Shopper Will Find the "Something Just for Her"

careful proportions of the brim and crown distinguish it from the ordinary sailor and acclaim it one of the hats to be well-liked by the countless women who look their best in sailors. The top of the crown and the top of the brim are of silk faille in the same shade as the hemp. The only trimming is a rose and prim leaves of taffeta in a color to match the tone of the faille and the hemp. This hat may be had in any color, and in dull black for mourning wear.

The dress sketched in the middle of the group is frankly Empire and is made of tan covert-cloth. The skirt is laid in box plaits which hang flat in the front and back; the sides of the skirt are plain. The waist, with its jacket effect, is very new indeed; not only does it give the short-waisted effect in front and back but it also hangs quite loose. The design shows quite a little ingenuity. The band

which finishes the bottom of the waist is embroidered in braid in tones to match the material, and the high collar is a real high-water mark of the spring.

A NEW SCHOOL OF MILLINERY

The hat shown with this suit is a particularly smart one of what might be called the new school of millinery, of a type which depends for its chic entirely upon line, fine materials, and the best workmanship, for of trimming there is little or none. Unfortunately, simple hats of this kind, with so much chic and so little pretentiousness, have nearly always been very expensive, as they could be found only in the most exclusive shops. This season, however, they can be found in one or two of the large shops of the better class at really reasonable prices. The one sketched here is made of the

softest faille silk; the only trimming is a band of the straw so aptly called "lemonade" straw. This straw is interlaced to form a wavering pattern and is especially effective. The hat itself is somewhat boat-shaped. It may be had in any color.

The dress shown third from the upper left is of dark blue serge and is the type of which it is so often said, "There's something very new about that model" when really it seems new rather because of its becomingness. The waist, skirt, and sleeves are embroidered in fine silver thread and finished with attractive black satin buttons. The sash, which is of the serge, is unusual, and the silver-embroidered white batiste collar is a charming finishing touch. The tiny revers are faced with blue silk. This dress gives the appearance in every way of being much more expensive than it actually is.

The hat sketched with the dress just described is of Milan hemp faced and edged with velvet of the same shade as the straw and trimmed with three beautiful quills which are also of the color of the straw. Two of the feathers pierce the crown and the third partly encircles it.

ALL IN A SPRING AFTERNOON

A useful frock for afternoon wear is shown second from the upper right of the page. It is of soft crêpe meteor and has one of the new four-tiered circular flounce skirts and a simple waist of the same material with sleeves of matching chiffon and a chemisette of fine French thread lace. The belt is of crushed velvet to match the crêpe meteor in color, and the collar is of chiffon beautifully hand-embroidered in a conventional design of dark colors such as blue or rose. A dress



Of fabric laid in folds that expand one by one to meet the demands of a big hat and shrink into themselves to make a snug place for the little hat; \$2.50

of this description serves an excellent purpose just at this season, for besides being of the new mode, it may be worn now under a coat and later without one.

A simple, good-looking hat of the kind that one occasionally comes upon at a reasonable price is illustrated with the dress. It has a wide, slightly mushroom-shaped brim and is of a fancy braid; a long bow of black ribbon ends the ribbon which encircles the crown and two small ostrich feathers form almost a pompon effect at each side of the crown. In the middle of each fluff of feathers is a self-toned rose.

The afternoon dress sketched at the upper right on page 47 is an excellent adaptation of one of the French models that have come over recently. Its coloring makes it doubly interesting; a soft putty shade of chiffon forms the overskirt and overbodice. This chiffon is finely braided with narrow soutache of the same shade. Satin forms the underskirt and bodice, and dark brown velvet forms the girdle, edges the collar, and rims the satin buttons.

The dress hat worn with this frock is of Milan hemp and has a slightly mushroom-shaped brim with soft, thin, long-barbed ostrich feathers encircling it and standing above the crown.

Not at all usual in style or materials is the dancing frock illustrated at the lower left. It is made of soft cream colored net and is trimmed with daintily embroidered net and soft pink ribbon. Quaint flat French roses in soft deep tones such as rose, blue, and flame, trim bodice and skirt. The dress has an airy quality, but it is practical, as well, for the material is a fine but durable net.

TO FACE THE STORM

An excellent top-coat for general use, as well as for wear in stormy weather, is shown at the lower right. It is of covert-

cloth and has an especially interesting belt which holds the fulness of the sides in place and acts as an actual fastening at the waist-line. The coat may be had in excellent dark tan shades of covert-cloth. One may find at the same shop with the coat a good model of a circular covert-cloth skirt made of the same material as the coat. The skirt is priced at \$12.50.

HIGH COLLARS COME TO STAY

The smart small hat sketched with the coat is boat-shaped. The top is of soft satin and the brim is faced with leghorn straw. A novelty quill-like feather, partly white and partly in natural gray tones, is the only trimming.

It is still too early to say much about spring waists, but of some tendencies we



So much of chic and so little of pretentiousness; a quaint shirred crown and a suede band to belt it; price, \$10

almost any type of frock. It is entirely hand-made. A chemisette of this sort is an excellent investment for it may give a much needed touch to many a frock. The little hat sketched with the chemisette is of hemp and satin, with a new pinwheel effect in the highly glazed ornament at the top. Shown as it was in brown with a touch of orange in the center of the ornament, it was quite attractive.

A STATEROOM FOR THE EXTRA HAT

Another hat of this type is the one of crêpe de Chine—soft as can be, and with a quaint shirred crown—that is shown at the top of this page. The only trimming is a suede band with unfinished edges, which encircles the hat and ends in front. For motoring or traveling, a hat like this is

new stocking shown at the bottom of the page there is nothing to wear off or come off and the ease with which the garter is adjusted in any one of the six strong buttonholes which are worked on a tape foundation in the top of the stocking makes the stocking a most practical one.

Another point of almost equal importance is that there is no chance for the garter to work loose from the stocking, nor is it held either too loosely or too tightly, as the tape prevents any stretching. This device has been worked into one of the best-known and most satisfactory grades of stockings.

A BOON TO THE DANCER

It is interesting to know that one may find this device worked into stockings in all the desirable colors of the season, colors such as sand and putty, for this means that not only for daytime wear but for evening wear one may make use of this device. This, in a season when dancing is still at its height, is indeed welcome news, for there is nothing, of course, harder on stockings than dancing, and no exercise is more apt to loosen them from the garter. Moreover, the strong buttonholes prevent undesirable runs in the stocking—an obvious advantage. Not only are the stockings procurable in all desirable colors, but the device is installed in several grades and in extra large sizes for heavy women.

Such stockings suit one's every need, even for heavy athletic purposes; for walking, for tennis,—a hundred uses suggest themselves for anything so widespread in appeal.

Note.—Addresses of the shops will be furnished on request, or The Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., N. Y.



Flat French roses as light as zephyrs are the heaviest thing about a dress of fine net embroidered and not embroidered; \$29.50



She who wishes every fashion to have its day may choose the waist at the right with a collar unmitigatingly high, and she who wishes to temporize may select the waist of French voile at the left with a collar a little less than high and a little more than low: waist at left, \$6.75; at right, \$5.75, of voile. The hand-made, frilly chemisette is \$10, and the hat with it, of hemp and satin, is \$10.95

can be certain; high collars have come to stay, both the extreme style buttoned right up under the chin, and various other types, such as the one shown at the left in the group of waists on this page. This waist is an excellent model for those who do not care for the extreme style and are, at the same time, tired of the usual low collar. The waist is made of a fine French voile put together at the seams with a fancy *entre-deux* which is most effective. It fastens with white pearl buttons, and a black tie completes it.

The waist at the right of the group is equally charming. It is of the finest open-work white voile, hand-embroidered in a clover-leaf design, and is hemstitched at the seams. It fastens with crocheted buttons.

The lovely frilly chemisette shown in the middle of the group is just as fine as can be and is suitable to be worn with

ideal, and many smart women consider such a hat the only type to wear with the simple one-piece frocks or trim suits of the spring.

An excellent hat-case to carry when motoring or traveling is shown at the bottom of page 47. It is made of a leather-like fabric with plaits laid in which expand to the size of the hat. It is convenient when one wishes to take an extra hat which so often can not be worn comfortably in a motor or included in the narrow confines of week-end baggage.

CARTER-PROOF STOCKINGS

There have been a number of garter-proof stocking devices put on the market from time to time. Most of them either fastened on over the garter—and were never to be found—or else were a part of the garter and generally wore or fell off. But with the



Buttonholes at the top of this stocking defy the garters to do their worst; \$1.50, and up, a pair



Lest the last wind of winter attack the first frock of spring, a covert-cloth coat, long and high; coat, \$29.50. Hat of leghorn and silk, \$12

S E E N o n t h e S T A G E



One part audacity, two parts pantalets, and the most important part, the fact that Mrs. Vernon Castle designed it and her mother made it

THERE are two sources of interest in any work of art,—first, material, and second, method; but in any great work the two are so completely fused in the white heat of imagination that it is impossible to admire either without also admiring the other. The combination is not physical but chemical. But this utter fusion of material and method is, unfortunately, rare. In the theatre, for example, the critic is frequently required to recognize admirable workmanship in a play that was scarcely worth the making, or to appreciate importance of purpose in a play that has been badly made. Good themes are often marred by inefficient craftsmanship, and superlative technique is sometimes wasted on inadequate material. There is no real reason why this should be the case. The two merits are not antipathetic, but forever yearn to be conjoined. A failure to fuse them is a failure in art; and no play should be regarded highly in which the material seems conspicuously better than the method or the method seems conspicuously better than the material.

"THE LIE"

"THE LIE" is an interesting example of the artistry of Mr. Henry Arthur Jones, but it is not a great example of his art. That dramaturgic skill which has raised Mr. Jones to the front rank of contemporary English playwrights is impressively exhibited. The play is wonderfully made; but no great, insistent reason is apparent why it needed to be made at all. "The Lie" is interesting, exciting, theatrically thrilling; but it is not illuminative, nor even informative, of life. It is a work of invention, like "Mrs. Dane's Defence," instead of a work of imagination, like "Michael and His Lost Angel,"—which, be it said in passing, is one of the greatest plays of modern times.

At the basis of "The Lie" there is a theme that might have been developed, by imagination, into a great play,—a



Some Plays That Overbalance Method with Material and Others So Thin as to Material the Machinery of the Method Can Be Seen and Heard

By CLAYTON HAMILTON



CLAYTON HAMILTON

Slim and tall and swaying like a lily is Mrs. Castle dancing, as though the wind were blowing sweet and she'd daisies for her feet, with a something white for youth, and not much else, forsooth



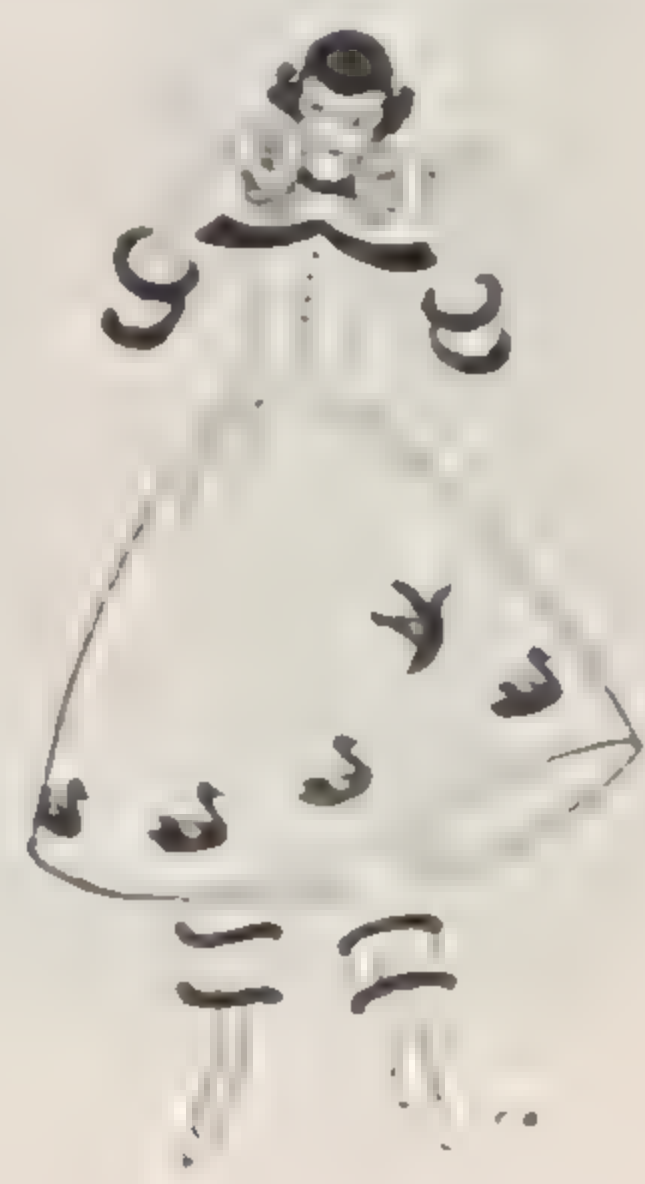
So slim the plot of "Watch Your Step" it can not be seen for the dust, and why not, pray, with Mr. Vernon Castle as slim as a pipestem and his feet as flying fast enough to dim the vision of the critics with star dust? Reproduction of the original drawing designed by Helen Dryden for Mr. Castle's costume



A charmingly inconsequential vignette, with an old-fashioned bodice and a new-fashioned skirt, from the airy chorus of "Watch Your Step"

play worthy to be ranked with Mr. Jones's masterpieces. It often happens in life that two sisters, or two brothers, grow up with contrasted temperaments,—the one self-effacing and the other self-insistent. In such cases the more selfish of the two is nearly always the more popular. To exhibit such a pair of sisters, or of brothers, may be made an occasion for shedding light on the iniquity of self-sacrifice; and no other theme, at present, is more poignantly in need of illustration. Self-sacrifice has been regarded as a duty for nearly twenty centuries; self-fulfilment, in the ultimate interest of the survival of the fittest, has been regarded as a duty for only half a century: and, though the new doctrine may be better founded than the old, it still needs the strenuous support of thinking men in its battle against the bulwarks of tradition. Stevenson made great use of this theme in "The Master of Ballantrae." The selfish and unworthy brother easily lorded it over his worthy and self-sacrificing rival, since—as Charles Lamb has reminded us—a sort of halo hovers around those who borrow that is denied to those who lend; but the novel gave us a keen sense of the iniquity of a world in which the fit were allowed to sacrifice themselves for the sake of the unfit.

In "The Lie," Mr. Jones introduces us to an impoverished family of the British aristocracy in which a worthy elder sister is continually called upon to sacrifice herself for the advantage of her utterly unworthy, and of course more popular, younger sister. The money that is scrupulously saved by Elinore is extravagantly spent by Lucy; and since Lucy is therefore the better dressed, she is considered the more charming of the two. Those who have a taking way about them—to recall the phrase of Elia—are more attractive than those whose habit is to give. Thus, from the outset of the play, we foresee that Lucy will have an easier time of it than Elinore; but we long for some struggle in which justice will emerge triumphant, and selfishness





cast full-tilt against self-sacrifice, will shock the latter into self-fulfilment.

Instead of the great, imaginative play which might have been developed from this theme, Mr. Jones has developed merely an inventive and interesting play. Lucy has given birth to an illegitimate child,

and Elinore has stood by her through her trouble. The young man whom Elinore hopes to marry—since she loves him and knows that he loves her—learns, from an inadvertent conversation, of the existence of the illegitimate child; but, through a further inadvertence, he gets the two sisters confused. His suspicion of the innocent Elinore is confirmed by the guilty and self-seeking Lucy. He deserts Elinore without a word, and goes to Egypt. Thither he is pursued by Lucy, who takes advantage of his loneliness to persuade him to marry her.

The crisis—at the close of the penultimate act—occurs when Elinore discovers the double-dealing by which she has been victimized, and breaks out in a storm of imprecation against her wicked sister; and in the last act there is, of course, a strenuous *scène à faire* in which the two

sisters are brought face to face in a struggle that is physical as well as moral. The conclusion—according to the posture of events—is necessarily unsatisfactory. Lucy is forced to promise to lay bare her whole iniquity before her husband; and Elinore has no recourse but to marry another man, with whom, as yet, she is unable to feel herself in love.

The trouble with this play is that the misunderstanding on which the plot depends is founded on a few chance phrases, and might be cleared up, at any of half a dozen different times, if the people talking together at the moment were not interrupted by the intrusion of another character. Only by a series of skilfully predestined accidents is the lie made to triumph over the truth, in order that the play may proceed to its climax; and, though we may admire the inventions of the playwright, we feel



The part of the favorite art student in "Poor Little Thing," a translation of the French play "La Massière," is taken by Janet Dunbar



Photograph by Sarony

Lydia Lopokova, one of the most spontaneous dancers in the world, played and danced a too brief time, alas, in "Just Herself"

all the while that life itself would have revealed the truth more quickly and more easily, and would thereby have destroyed the theatrical effect for which the dramatist was laboring.

"The Lie," therefore, is a well-made play which is too evidently a play and too evidently well-made. It is of the theatre, theatrical. It is interesting at the moment, because Mr. Jones has learned, through a lifetime of experience, how to capture and to hold the interest of an audience; but it is, on subsequent reflection, unsatisfactory, because it substitutes theatrical invention for dramatic imagination.

"THE SONG OF SONGS"

IN "The Lie," the method of Mr. Jones is more admirable than his material; but in "The Song of Songs," the material of Hermann Sudermann is more admirable than the method of Mr. Edward Sheldon. "The Song of Songs" is Mr. Sheldon's dramatization of "Das Hohe Lied," a novel which the most skilful of contemporary German playwrights forbore to dramatize himself. The theme of "Das Hohe Lied" is this,—that a woman may be guided by the quest of perfect love no less in sinking through the successive degrees of degradation than in ascending the dais upon which is mounted the ideal of the Virgin Enthroned. Love—perfect love—is the star that women seek in wandering, though their wandering may lead them to salvation or damnation. Good women are good, and bad



Two photographs by White

From the novel by Sudermann, "The Song of Songs," with Irene Fenwick and Ernest Glendinning in the leading rôles, has for theme the universal goodness of good women and badness of bad women, in the search for perfect love

women are bad, for the same cause,—the search for perfect love. This is a great theme. It ought, some time, to be developed into a great play. But Mr. Sheldon's play is heavy with innumerable imperfections, that hang, like scarlet sins, upon its back.

In dealing with "The Song of Songs," we are evidently dealing with a work that must be ascribed more to Mr. Sheldon than to Hermann Sudermann; for the piece exhibits all the faults that have been severally shown in Mr. Sheldon's former plays. Like "The High Road," it is loose in structure. Like "The Boss," it sacrifices what painter call "composition" for the sake of isolate theatrical effects. As in "The Nigger," the people of the play change their character from act to act. As in "Salvation Nell," the dialogue is more sensational than decorous.

The essential plot of the present play is this:—Lily Kardos, divorced and disgraced, is living as the mistress of a rich young man named Richard Laird. A callow youth named Stephen Bennett meets her by accident and falls in love with her. The love of this youth represents to her imagination the ideal for which she has been seeking through all the successive degrees of her degradation. When Bennett asks her to marry him, she tells him the story of her life. He persists in his desire to make her his wife. Bennett's uncle, who is a man of the world, invites the pair to dinner at a noted restaurant and proceeds to get the heroine disgustingly drunk in order to cure the youth of his idealism. This scene, of course, is quite familiar in the current drama. It was employed, for instance, by Mr. H. V. Esmond as the climax of "When We



Photograph by Sarony

Hazel Dawn appears in "The Debutante," which has been playing for some time at the Knickerbocker

Were Twenty-one." In the final act of "The Song of Songs," the uncle (in the rôle of Père Duval) apologizes to the heroine for the drastic means that he had felt himself forced to employ in order to rescue his nephew (in the rôle of Armand) from the toils of a dangerously sympathetic prostitute (in the rôle of Marguerite Gautier). In the end, the oft-discarded Lily is married (somewhat tardily) by Richard Laird, the rich young gentleman who long has paid her bills.

As in "The High Road," Mr. Sheldon has chosen to precede his play with two acts of preparation. In the first act, Lily is exhibited before her marriage; and, in the second act, we are shown the circumstances that culminate in her divorce. By any playwright who had learned from Ibsen the art of retrospective exposition, these two acts would have been discarded as superfluous. As they stand, each of these preparatory acts is disturbingly untrue. In the first act, we remain unconvinced that the heroine would ever have married the dis-

gusting husband that the playwright has picked out for her; and in the second act, we are never permitted to discover and to understand the relation that seems presupposed between the husband and the heroine. The next two acts are comprehensible enough, because we have seen them in the theatre many times before; but the fifth and final act carries us once more to a region that is out of tune with life.

To imagine the heroine at all, we must imagine a different person for each of the five acts of this incoherent drama. In other words, Mr. Sheldon has failed to compose a consistent character. The other people of the play are even more unreal. They are actual enough, at

nearly every moment; but Mr. Sheldon, apparently, has yet to learn that reality can never be achieved by the mere addition of many items of actuality.

In writing the dialogue of "The Song of Songs," Mr. Sheldon has often striven for theatrical effect by using nasty phrases. This practise is a confession of literary impotence. If "accidents" be a forbidden word (as it is, for instance, in Italian), if "thunderous weather" be a forbidden phrase (as it is, for instance, in German), if "name of a name" be a forbidden phrase (as it is, for instance, in French), it is easy enough for a literary artist to achieve his effect with a literary substitute. Good art is the essence of good manners.



Photograph by White

Otis Skinner "plays at being God" in "The Silent Voice," a play written from a magazine story by Gouverneur Morris



Emmy Wilson as she appears in "To-night's the Night," which opened Christmas eve at the Shubert

"POOR LITTLE THING"

SOME day or other, we may live to see the "Divine Comedy" announced as "a new poem by the Reverend Henry F. Cary (from the Italian of Dante Alighieri)." Meanwhile, it will remain incomprehensible why foreign plays should be ascribed to their translators instead of being ascribed to their authors.

The Bandbox Theatre was inaugurated with a performance of "La Massière" of Jules Lemaitre, translated by Jerome K. Jerome. The programme announced the piece as "'Poor Little Thing,' a new play by Jerome K. Jerome (from the French of Jules Lemaitre)." One might as well announce a performance of "Faust" as "a new play by Anna Swanwick (from the German of Goethe)." This point is emphasized because it is impossible for the commentator to believe that so eminent an author as Mr. Jerome can have been aware of such a subterfuge. *No-lesse oblige*: and even Shelley did not

(Continued on page 64)



A bas-relief of the powder-puff chorus of "Watch Your Step" shows slim figures all black and white from their tripping light fantastic toes to the tips of their tippets. Chorus gowned from designs by Helen Dryden

LUCILE GOES A-RAINBOW-CHASING TO GOWN

MRS. VERNON CASTLE FOR THE SHIMMERING,
SOAP-BUBBLE VIGNETTE, "WATCH YOUR STEP"



Lucile has lost no whit of verve in her happy knack of "mocking the air with colours idly spread," and what more winsome mediums for her art than Mrs. Castle, "Watch Your Step," and spring? Panel after panel of chiffon like the petals of a flower, exquisite lavender and pink, is the skirt of one frock Mrs. Castle wears. The bodice, mostly a girdle of pearl sequins, and Mrs. Castle, is swathed with a narrow green girdle which, true to her flair for close harmony, Lucile made of two shades of ribbon knotted under a tiny silk pony.

She who runs—and so popular is "Watch Your Step" that only she who runs may see it—may read Lucile in every line and flower and fleck of color of the costume photographed at the right. As for line, there is the tight bodice fitting low over the skirt, and the not too much and not too little flare of skirt which Lucile insists upon; as for flowers, there are rainbows of them; and as for color, the bodice is of blue, blue silk, the skirt of greenish yellow chiffon, and the graduated bands, which Lucile uses almost everywhere she may this season, are blue. Beneath all, barely visible, are pantalets of lace.



A spring bonnet, and Lucile's opportunity—merely a cuff of lavender silk, two shades of cool green ribbon, and a knot of flowers; but into it the modiste has put the freshness of a May day, the glint of sunshine on new green things, and the whole provocative coquetry of spring. The gown of blue and gray brocade and gray chiffon is true to the mode of the spring, from the fur collar that swatches the chin to the hem which would be above Mrs. Castle's boots if she wore them. The sleeves—ah, the sleeves—they are quite the newest and longest thing, great tubes of thin gray chiffon banded with gray fox. The bodice is laced peasant-wise, as is the way of bodices this spring, and the skirt flares in every direction. The muff is of gray fox. Unexpectedly to every one save herself and Lucile, Mrs. Castle molts the overdress, the back view of which is shown in the small photograph above, and plays the second part of the first act in the gray chiffon dress under it. P. S. The gray dress is thirty-six yards around the bottom.

Photographs copyrighted
by Ira Hill, taken exclusively
for Vogue

TURNING INDUSTRY BACKWARD IN ITS FLIGHT

FIVE minutes by motor from Asheville will bring one to the Biltmore Estate Industries. More accurately, these five minutes will bring one to the office and salesrooms—for the Industries themselves are scattered in farmhouses far and wide through the countryside.

The salesrooms themselves, however, are most interesting. In one corner the visitor will find an old-fashioned Scotch loom in full operation, with its shuttle darting noisily back and forth through the warp as the boy presses the treadles; and over his shoulder he will see workbenches where women and men are carving from blocks of fragrant cedar and gleaming planks of walnut, cherry, and mahogany. The work of the Industries is now pretty evenly divided between wood-carving and weaving; and it is with the latter that this article most particularly concerns itself.

IN THE BEGINNING

Thirty-five or more people are now associated with the Industries. Ten years ago, there was only a boys' club which, with a few crude tools, was making little wooden toys for the church bazars. The metamorphosis which has so rapidly come about is due to the energy of the young people, and to the unfailing interest, support, and guidance of the late George W. Vanderbilt.

But it is not alone the younger people who have built up the Industries. Here and there, in farmhouses scattered among the neighboring mountains, live families of Scotch and English descent, and in their houses are antique looms patterned directly upon the old British models. Many of the older people knew the secret of unfading dyes extracted from the bark and roots of the native trees. Two women of the neighborhood, Miss Vance and Miss Yale—both of whom have subsequently married—were for several years instrumental in organizing the Industries and directing the weavers. At first the work was necessarily experimental, but it has long since passed that stage and the fabrics are more than ready to stand comparison with the best imported materials which can be procured.

"MADE IN NORTH CAROLINA" DYES

The homespuns are made in an endless variety of colors and patterns; and if the designs already made are not desired, others can be produced to special order in original combinations of color. The

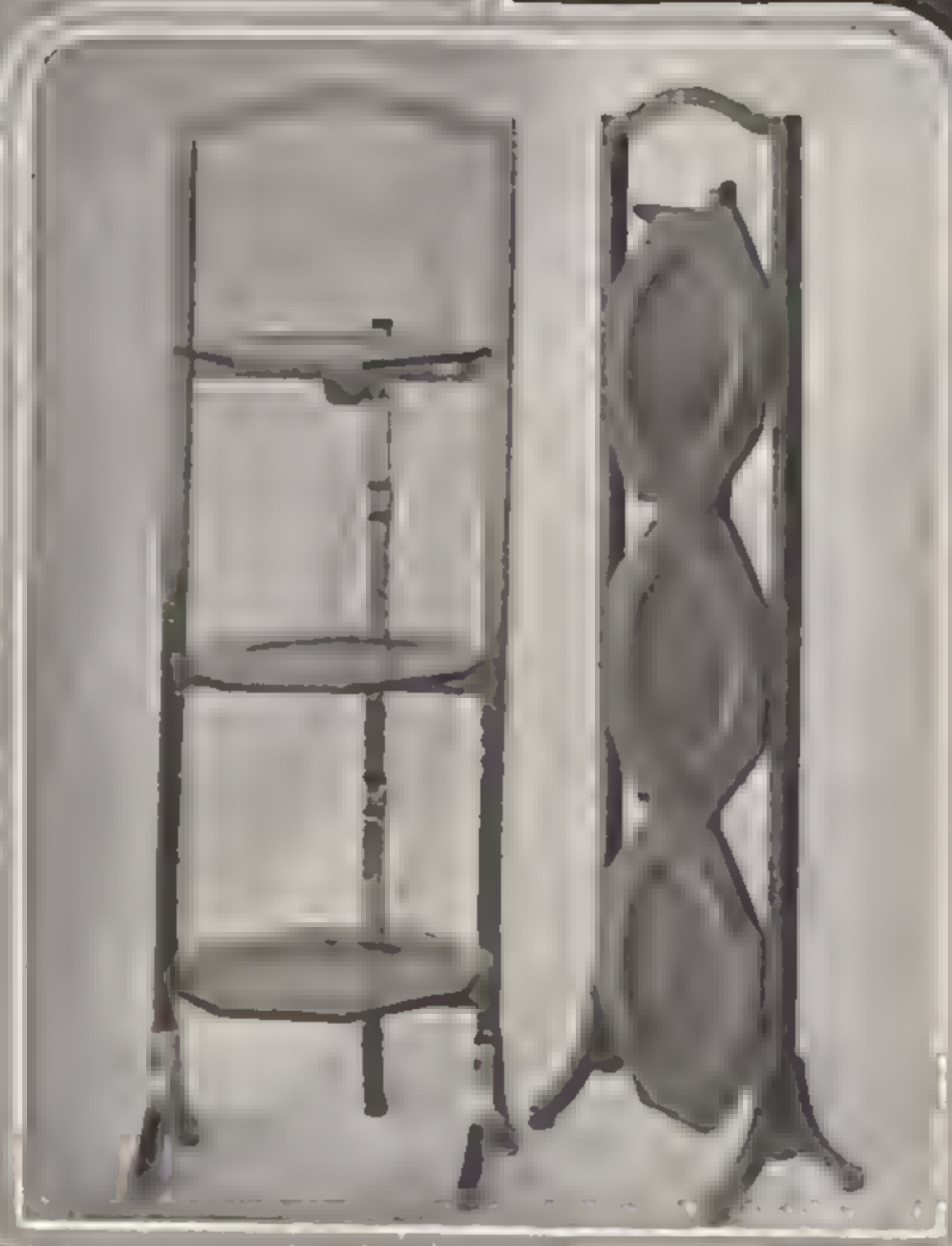
Instead of Rushing Hither and Yon in Search of Something Futuristic, the Biltmore Estate Industries Set Themselves to Revive the Old-time Arts of Weaving and Wood-carving



To attest that the hands of wood-carvers have not lost their cunning



The raw material for the "all wool and a yard wide" Biltmore homespuns



The touch of the wood-carver turns fragrant blocks of cedar or gleaming planks of mahogany into articles such as folding muffin stands, as well as four-posters

prices range from \$1.75 to \$2.75 a yard for 34-inch wide materials. Some of the newest Biltmore designs are shown on this page, and they give a fair idea of the beauty and serviceability of the cloth itself. One particularly interesting piece of material woven by the Industries is a heavy white cloth suitable for a sports coat. It is in a more than usually loose weave, even for homespun, and gives rather the effect of a square-meshed fabric. Another fabric of an entirely different weave, one appropriate for use as hangings, is manufactured in wonderfully soft gray blues

that would harmonize beautifully with a blue and silver scheme of interior decoration. When the wool for the fabrics manufactured at the Industries has been sheared, it is spun in the good time-honored manner—none of your new-fangled spinning-jennies and so forth—and then it is dyed. This dyeing is a mysterious and subtle process. It is done with native dyes. All the delicate pastel shades (produced with anilins) are regarded at Biltmore as a delusion and a snare, for your true homespun is a material that often outwears the wearer, and woe to her whose coat or



A fantastic bird acts as guardian over a practical little stamp box

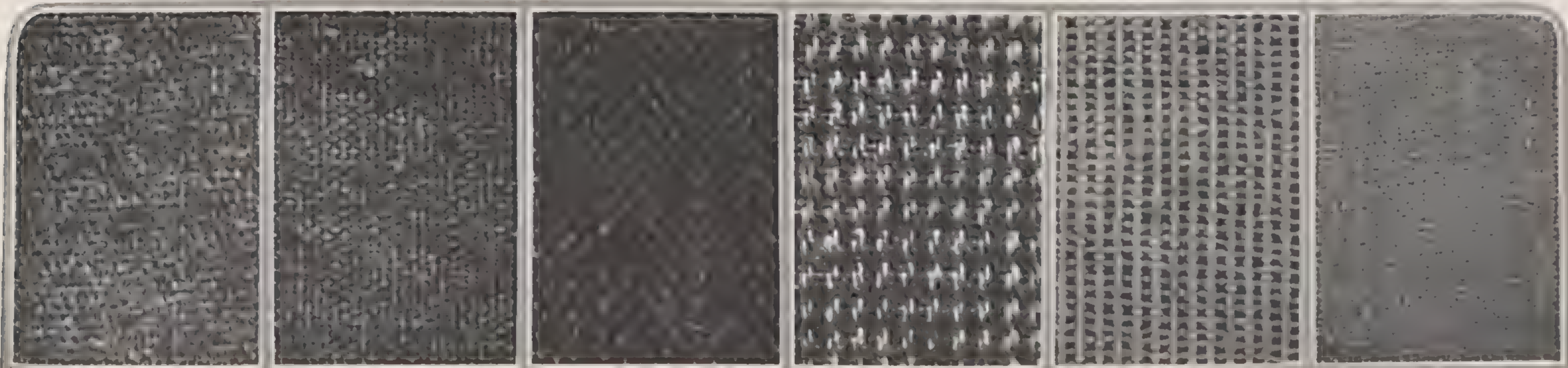
skirt should fade while in the very infancy of its third summer. So the colors run chiefly to natural outdoor tones, oak-leaf bronzes, heather mixtures, and soft blues that recall the North Carolina mountains on a misty morning.

After the yarn has been dyed in this judicious way, it goes to the twenty or more looms associated with the Industries. Each worker receives preliminary instructions and assistance in laying the weave. The finished homespun, which comes from the loom at the rate of about six yards a day, is whisked back to the office by a flying youth on a motor-cycle—the one thoroughly modern note in all this old-fashionedness.

The Biltmore Estate Industries have no agencies in other places. Their work, both homespuns and wood-carvings, is occasionally shown at leading expositions; for instance, at Knoxville, last year, where it received a gold medal; at the Jamestown Exposition, where the Biltmore Estate Industries were invited to furnish a room in the North Carolina State Building; and at the recent Fashion Fête in New York. When in Asheville, you can easily run over to Biltmore, and when you are not in Asheville, a letter will bring very prompt and accurate information. In fact, a surprising amount of business is done through the mails, and the Industries have any number of patrons who, as yet, have come to call only by letter and not in person.

BILTMORE WOOD-CARVING

The Biltmore woodwork is notable not only for the high quality of the workmanship, but for the purity of the designs. These are taken, for the most part, (Continued on page 68)



Dyed in the wool indeed are the patterns of the Biltmore homespuns, and the dyeing will doubtless go on forever, notwithstanding European difficulties. The dyes are "made in North Carolina," and she who wears the Biltmore homespuns will never know her coat to fade while in the very infancy of its third or fourth summer. The colorings are usually outdoor tones such as oak-leaf bronzes, heather mixtures, and soft blues that recall the North Carolina mountains on a misty morning.

THE WHEREWITHAL OF SPRING COSTUMES

THE material situation this season is unique since, of course, many of the mills in France, Belgium, and Germany are inactive. There has naturally been doubt as to whether there would be any imported material, but it is the good fortune not only of America but of the nations at war that some of the silk mills of France and the woolen mills of England and Germany are running. The French silk mills are principally in the neighborhood of Lyons and so are luckily outside of the war district. These mills, although they are not running to their full capacity, are being operated by girls, and by men above the forty-five-year age limit of the army.

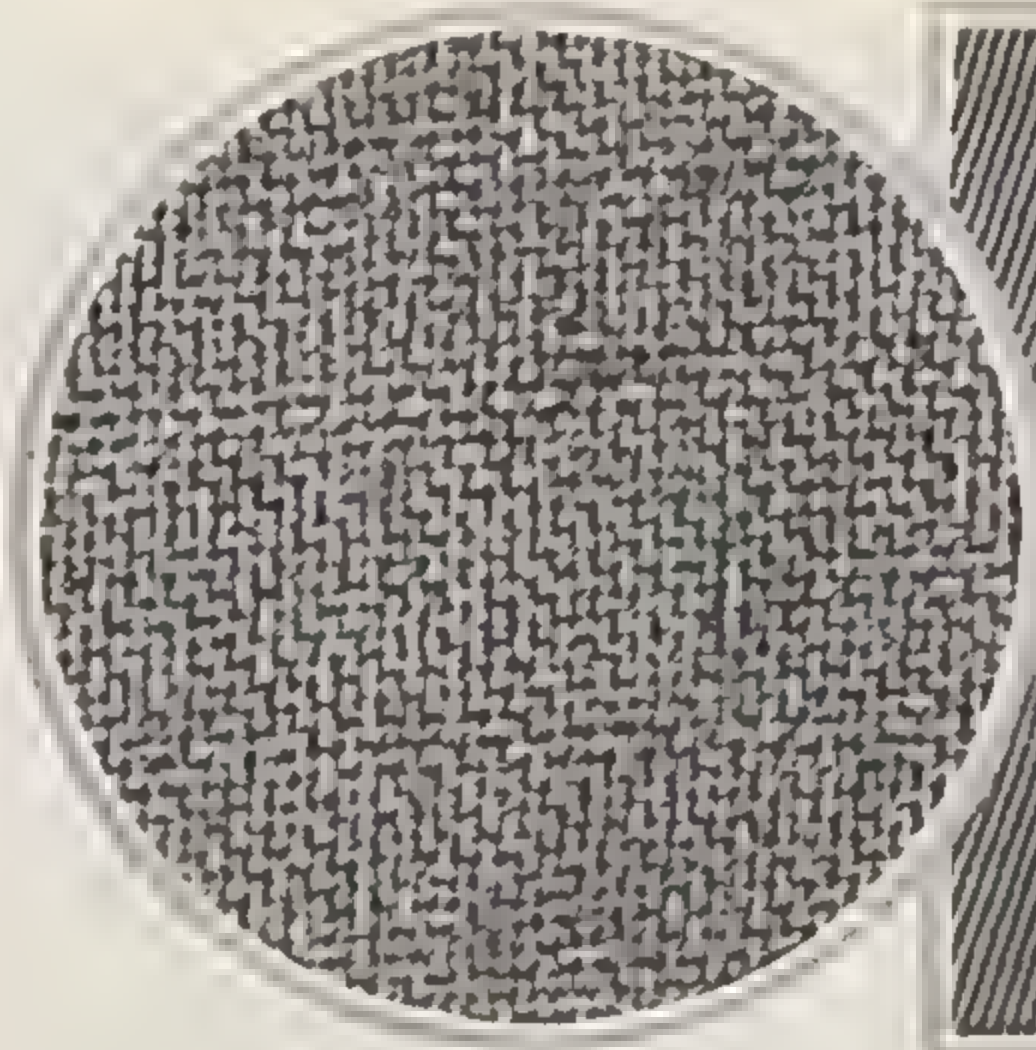
As England is placing small orders and France yet smaller ones, America is the big factor in trade this season, and naturally the largest portion of the output of the silk mills has come here. In consequence there are some charming imported silks; they are largely along standard lines, but new weaves and colors have been introduced and, although even in silks there are no striking novelties, there are newer things in silk than in woolen and cotton materials. The woolen situation is different; as there is no raw wool in France, the new woolens, and some of them are every attractive, are coming from England, and in a smaller quantity from Germany; unfortunately none are coming from Belgium.

FORESIGHTED IMPORTERS

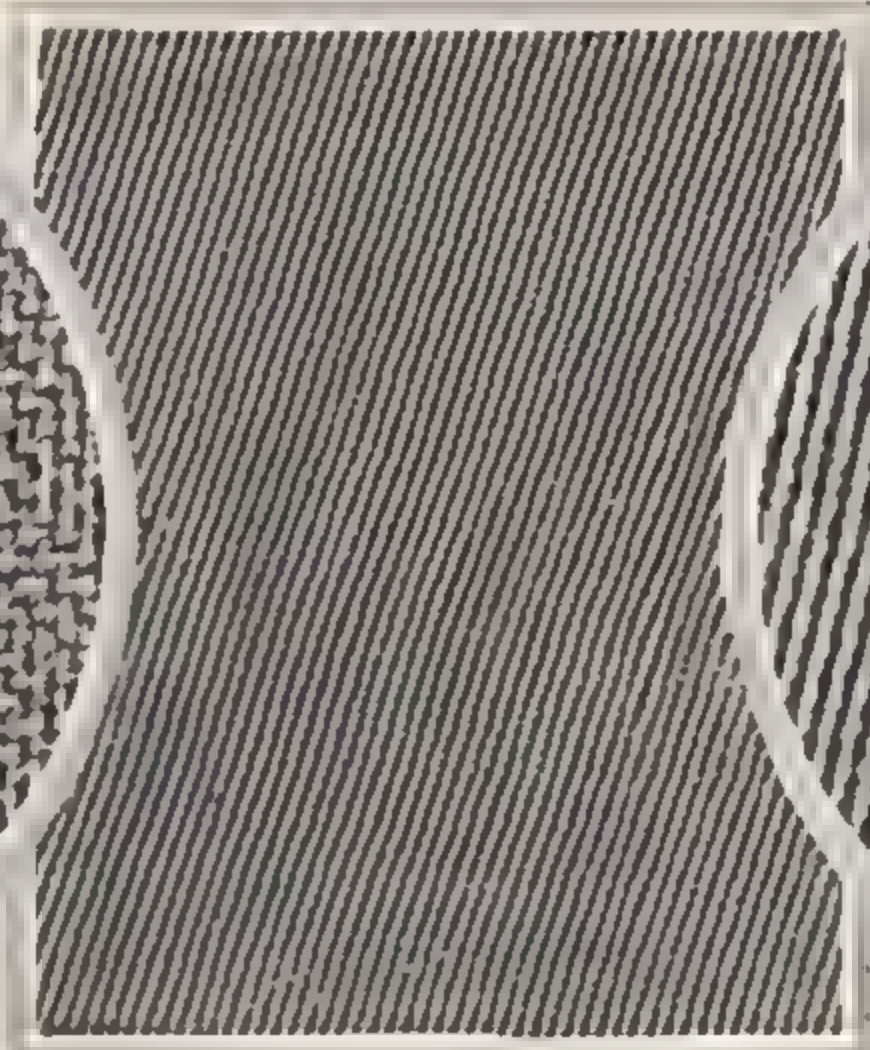
The importers of America have understood the situation during the past six months, and have bought the best to be had and, in many instances, have placed early large foreign orders which have been beneficial both here and there. Naturally the American trade is of high importance in Europe and everything possible has been done by the mills to fill American orders and to insure their shipment. The Paris dressmakers also have informed their American clientele that they will have some models in January, and this presupposes the use of such new fabrics as there may be.

Some excellent cloths, in remarkable variety considering the season, have been imported by Haas Brothers. In almost every instance these cloths show a fine rib and a dull sheen which is very pleasing. They are not satin finished nor are they rough. A new material which suggests gabardine, but has an even finer cross weave, is "grosgrain cloth," shown at the left of the middle group on this page. This will be very smart indeed for suits. "Velardine," at the right of

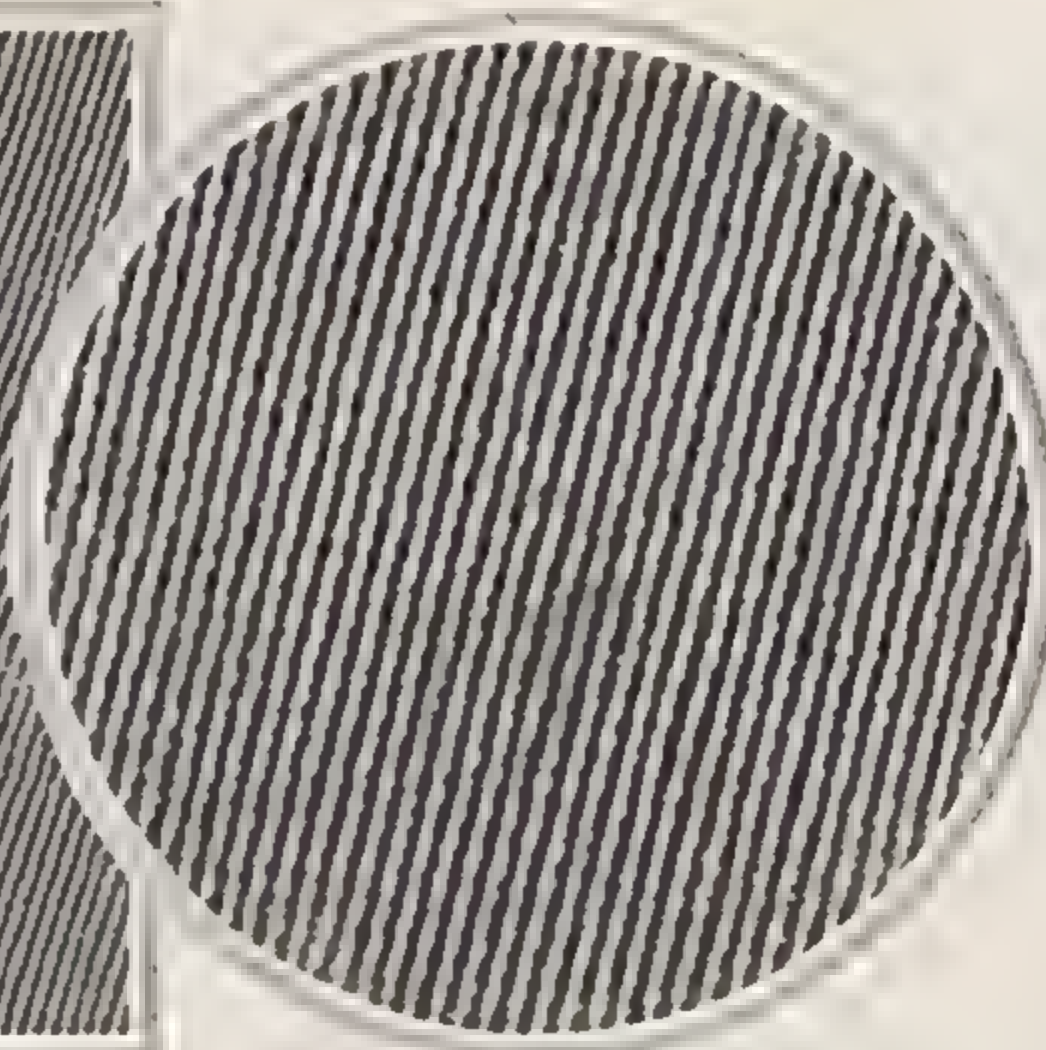
If It Be a Silk, It Is Ribbed, if It Be
Woolen Cloth, It Is Ribbed, and though
It Be a Voile, That Also Is Ribbed



Destined to equal the song in popularity is the basket weave "Tipperary"



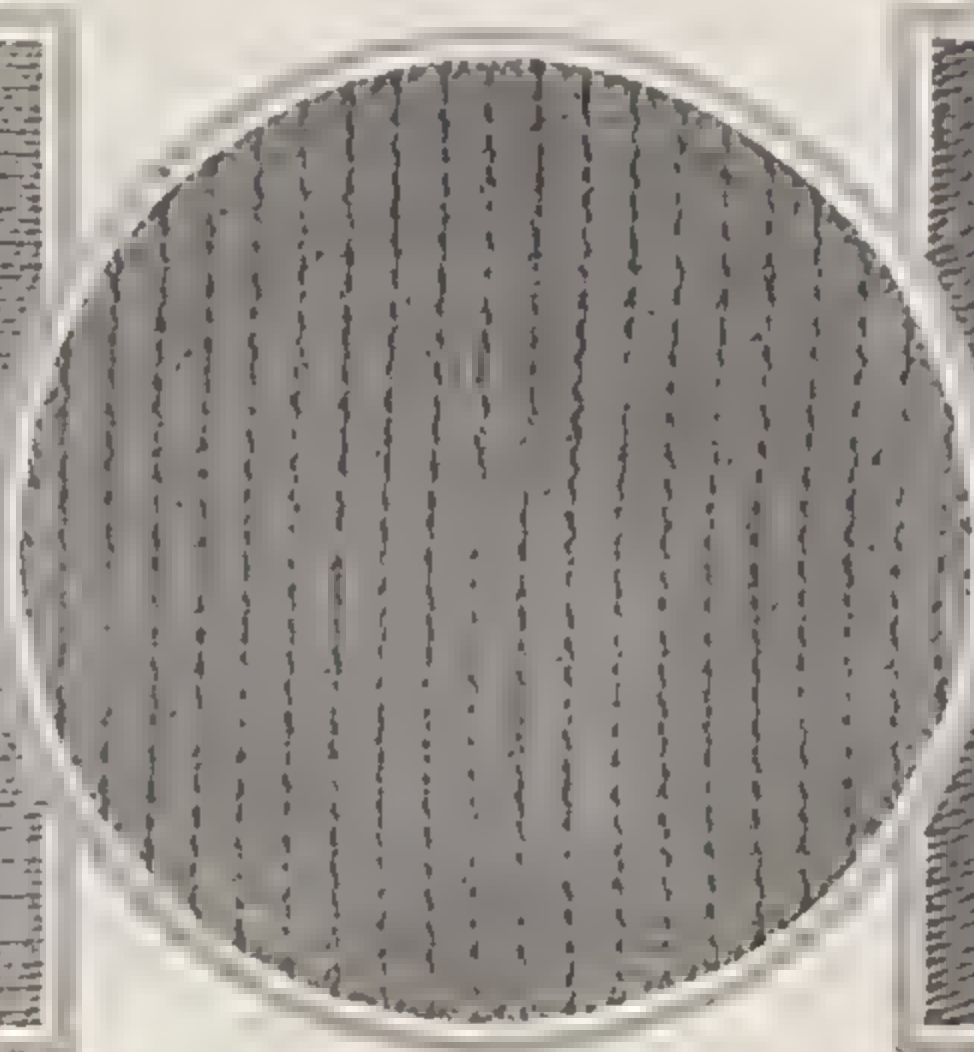
Like a heavy ribbed voile is "voiladine." Samples in two upper groups from Haas Bros.



The qualities of two favored fabrics are combined in "covert whipcord"



Not only silks but wool materials are now made in "grosgrain" weave



Suitable for afternoon costumes is "Belgian cloth," with lengthwise rib



Soft and fine and velvety, but ribbed like all the rest, is "velardine"

the same group, is a similar material, but the fine rib in this instance runs on the diagonal.

COVERT-CLOTHS WITH NEW NAMES

Covert-cloths in sand color made their appearance before Christmas, and for this reason the ordinary weave will hardly be new enough for the more exclusive dressmakers for spring, although the silk-finished coverts are charming and likely to find favor. They, also, have the fine ribbed effect which marks most fabrics this season, and a fleck of white in the weave makes them unusual. A gray green, called "coldstream," and a tan brown, called "gaiter top," are preferred to the sand shades, and both

the fabric and the color differ from the usual covert-cloth. Two other coverts which are unusual are the "Chéruit coverts" which show a mixed weave in dark colors. "Lizard" is a covert in which the black background is lightened by an irregular green thread in the weave; "petrol" shows blue with black, and "tobal," yellow with black, which gives a brown effect. "Covert whipcords," such as that illustrated at the upper right on this page, differ from regulation covert by a rather heavy diagonal cord flecked with white, and make splendid and unusual suitings. A cloth of lighter weight in a fancy weave is striped "buckskin covert," which is prettiest in green, castor, or café au lait, as the white stripe is more marked. Covert-cloth, because of

its tailored appearance, will doubtless be a leading cloth in this season of military suits.

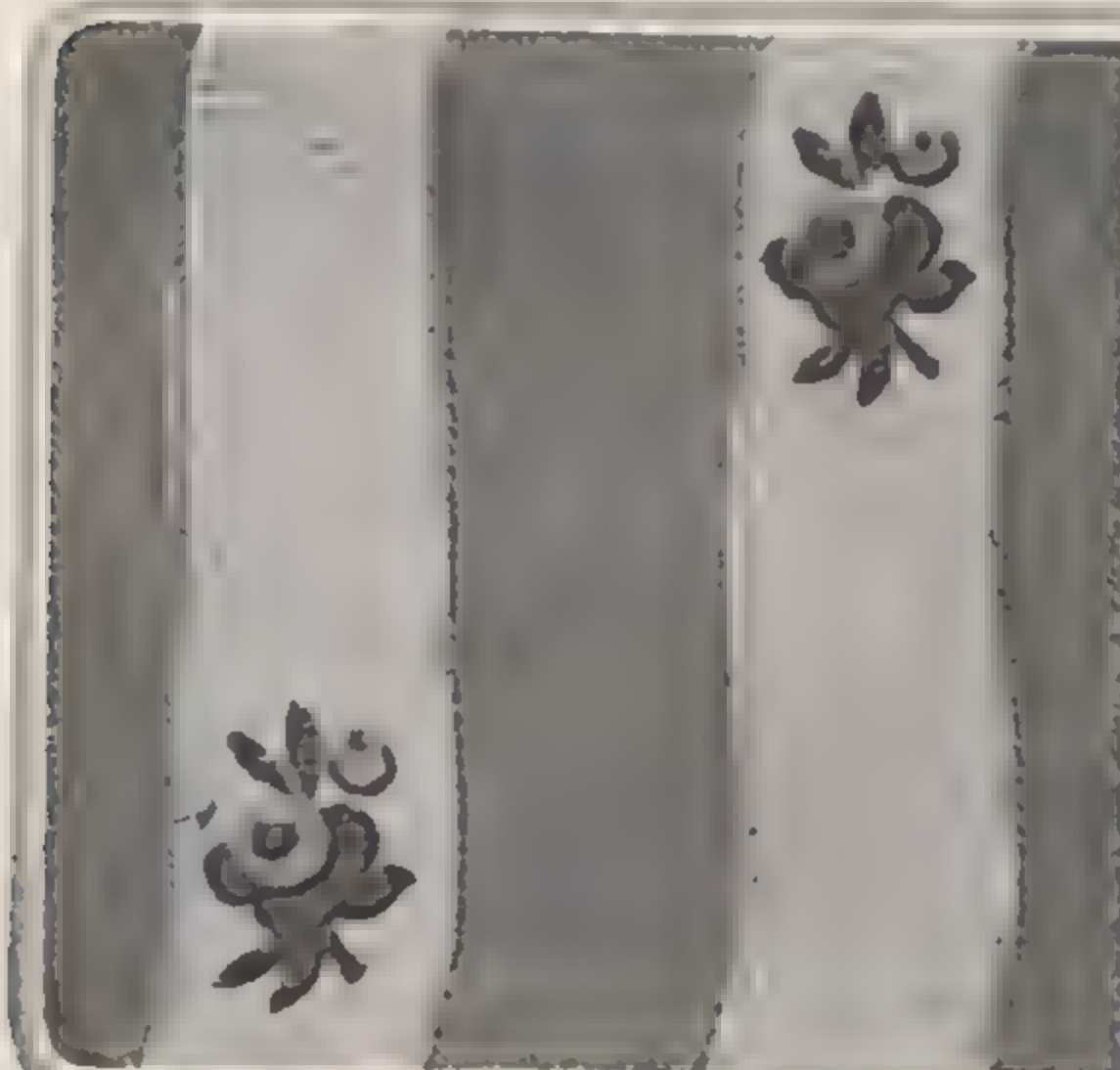
Lighter fabrics are "Belgian cloth," shown in the middle of the second group, and "voiladine," in the middle of the group above. These will be used for dresses, or for elaborate suits. "Belgian cloth" is a fine, dull-finished cloth with a lengthwise stripe in the weave, while "voiladine" is something quite new and likely to be very popular. As its name implies, it suggests voile, but it is a much firmer material than that which we have known as voile, and, like nearly everything else, it is ribbed.

A rough stuff in a basket weave quite different from the other fabrics is "Tipperary cloth," shown at the upper left on this page. This is winning its way to popularity with the same speed as the song for which it is named. It is especially adapted for the suit on mannish lines as well as for sports suits. Since sports are indulged in more and more, increased attention is paid to these suits; country club checks and black and white striped woolens, which come in all sizes of stripes will also be used for this purpose, as well as for top-coats.

Among the new stuffs which have been bought extensively by the leading dressmakers of New York are "gros graincloth," "velardine," "buckskin coverts," "voiladine" and "Tipperary cloth." Gabardine and serge retain much of their popularity and have been ordered by prominent houses.

IN LIGHTER WEAVE

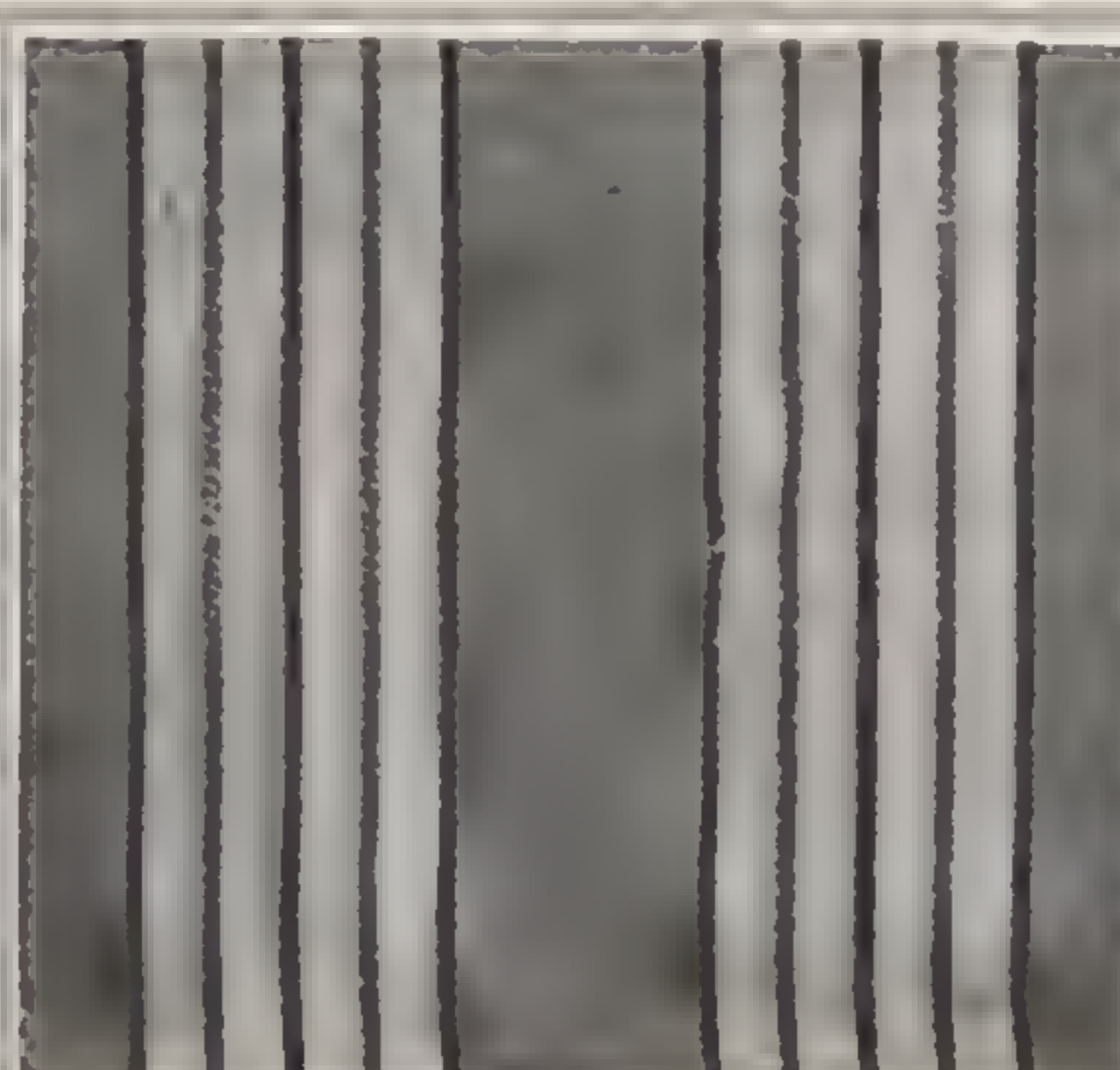
The transparent voiles and chiffons come in delightful variety, and suggest themselves for waists and the thin afternoon gowns. "Voile rayure," which E. L. Brady Company imported, has an alternating light and dark stripe with a tiny flower of contrasting color in the light one; it appears at the lower left on this page. The Harry Angelo Company shows a floral stripe in mauve on black, a chiffon shown at the lower right on this page. Between these are two interesting striped materials. The first, "iridescent voile," has a solid satin stripe on a very sheer background of contrasting color, while the second, "voile rayé Eugène," shows a wide taffeta stripe, and narrower stripes of satin on a sheer ground. These come in all the new color combinations. Materials of this sheer order will be charming for the fuller skirts and for combination with the plain failles. The broad self corded stripes of satin are particularly smart and present many possibilities, as they may be used lengthwise or crosswise with equally good effect.



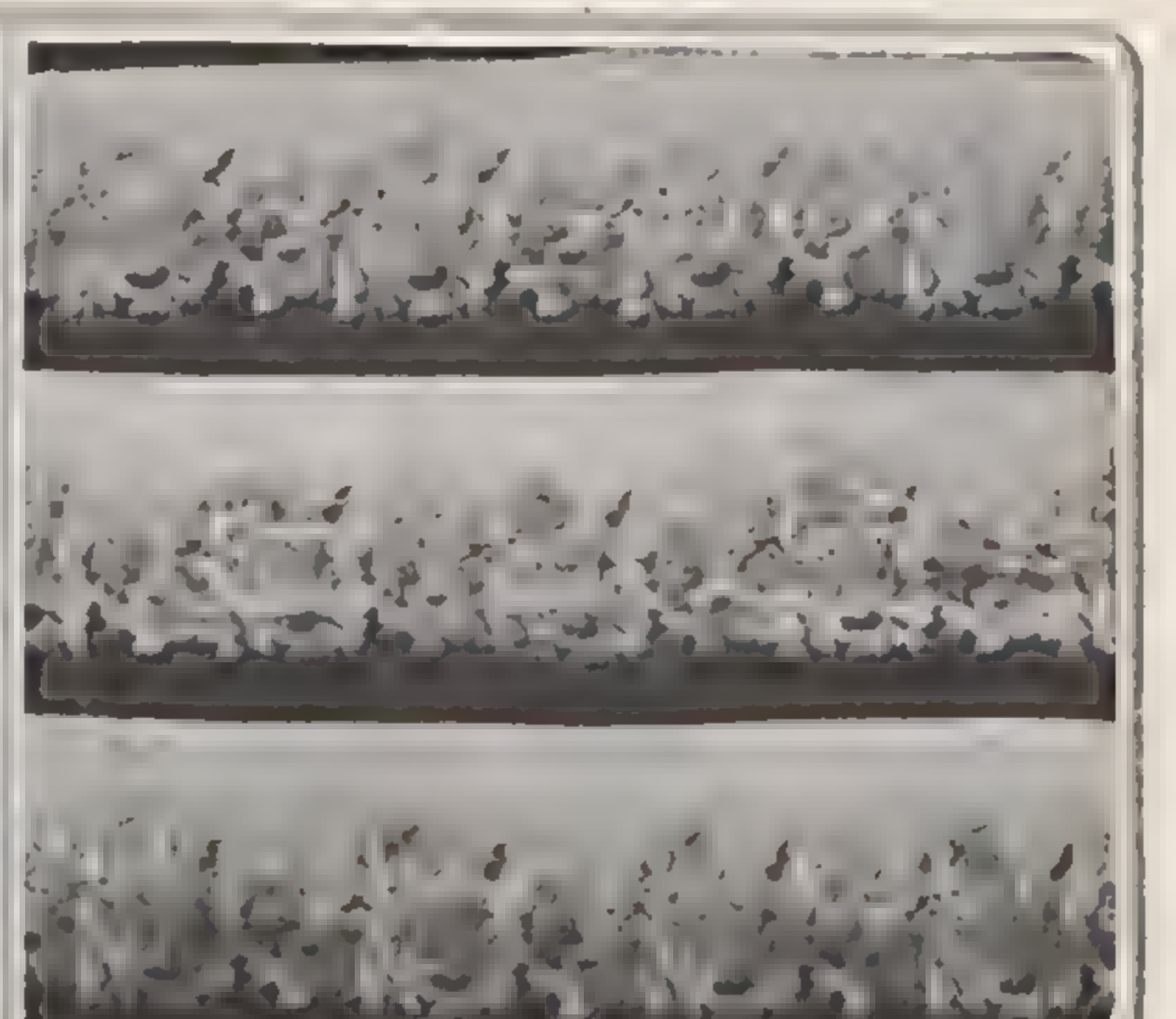
Futurist roses in color on a light stripe, alternating with a dark stripe is "voile rayure." From E. L. Brady Co.



A sheer background carries a broad satin stripe of contrasting color and the name of "iridescent voile"



"Voile rayé Eugène" is sheer as chiffon and has a wide stripe of taffeta and narrower stripes of satin



A flowered stripe in tones of mauve decorates the black background of a chiffon. From Harry Angelo Co.

Whether sand color, which has been so popular this winter, will remain in favor for spring is still a question. It will certainly be worn, but a newer shade for the more exclusive dressmakers will be gray, not the dreadnought gray already familiar, but a softer, lighter shade with a hint of pink in it to make it becoming. Dreadnought gray and castor, which is a brownish tan and not to be confused with sand color, are also new, as is "Belgian blue," which is a lovely soft gray blue. Gray, castor, blues deepening to midnight blue, will all be good, and it seems that sand will be much used, though it can hardly be reckoned among the very new colors. Green and brown will not drop out; though so generally worn for the past two seasons, they are being shown again in the spring materials.

THE QUESTION OF NEW COLORS

Among evening shades there are at least three newcomers which are delightful. "Porcelain blue" is already making friends and justly so, for it is a clear, light sky blue, which one may be permitted to call heavenly. In a silk similar to faille, called "poult-de-soie vestal," it is particularly beautiful, as the rib of the silk gives a soft bloom. "Orchid" is another new shade which is charming and has a pink tinge which makes it becoming. "Onyx" is a green shade, which though clear and bright is not one of the strong tones we have had; "canary yellow" is still another smart shade; and there are a host of more familiar tints among which the salmon and rose shades are particularly good.

THE RIB IN SILK AND VOILE

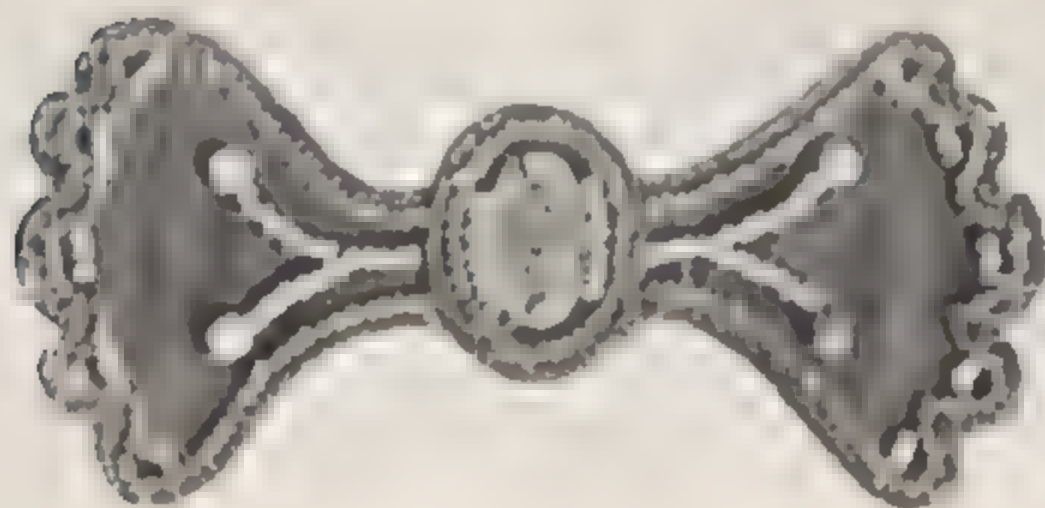
In silks and voiles, as in cloths, the rib is the predominating feature, and this, of course, brings all the varieties of faille to the front. And this season there are many varieties. Angelo is showing an "armure satinée," which appears at the left on this page, the second from the bottom. This material, which comes in all shades, combines a satin finish with a rib, and is wonderfully soft and pliable. It is delightful in Belgian blue, green, and a new deep purple, which, although on the French color card, is not shown here to any extent. Another of Angelo's materials is a silk faille with a dull finish which has the sort of bloom seen on a peach. This is shown at the lower right. All of the large importers show similar failles, which vary but slightly in weave and color. A heavy variety called "côtelée sirène" is shown by W. J. Spain.

Escaping the general rule of a rib weave is Angelo's plaid taffeta in dark blue with a black satin stripe outlined by white, which is shown at the upper right on this page. This brings up the question of taffeta and its popularity. It was sold early, which indicates that it will be used for ready-made dresses, and consequently the exclusive dressmakers will want something with more individuality. As a result, satin-striped taffetas are replacing the plain weave, and even the plainest of the taffetas are woven a bit differently and have a new look this season.

(Continued on page 100)



Trimmings are a rarity this season, but a sparing use is made of small beaded bow-knots



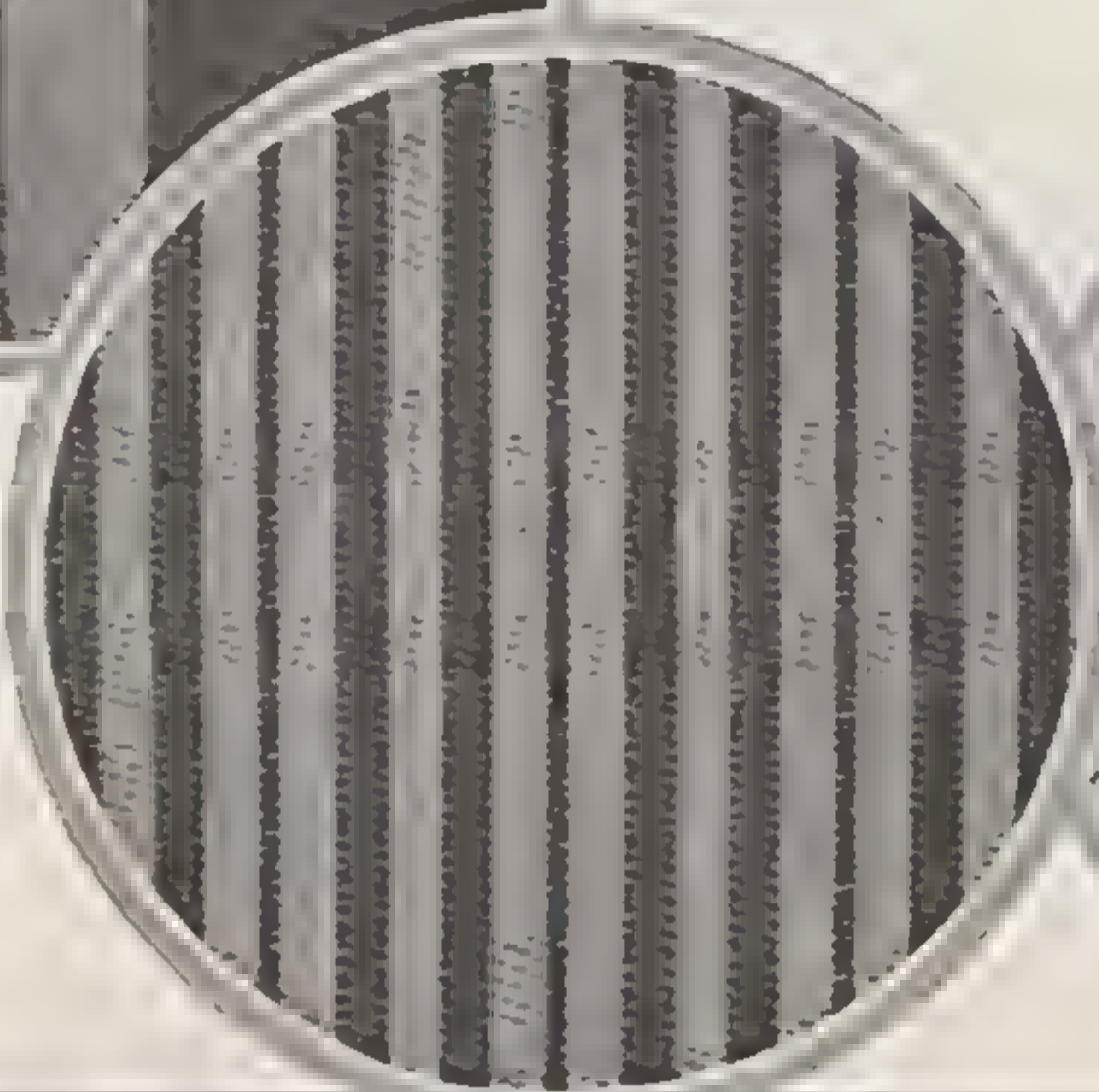
The bead trimming may be of the same color as the gown or made in bright contrasting combinations



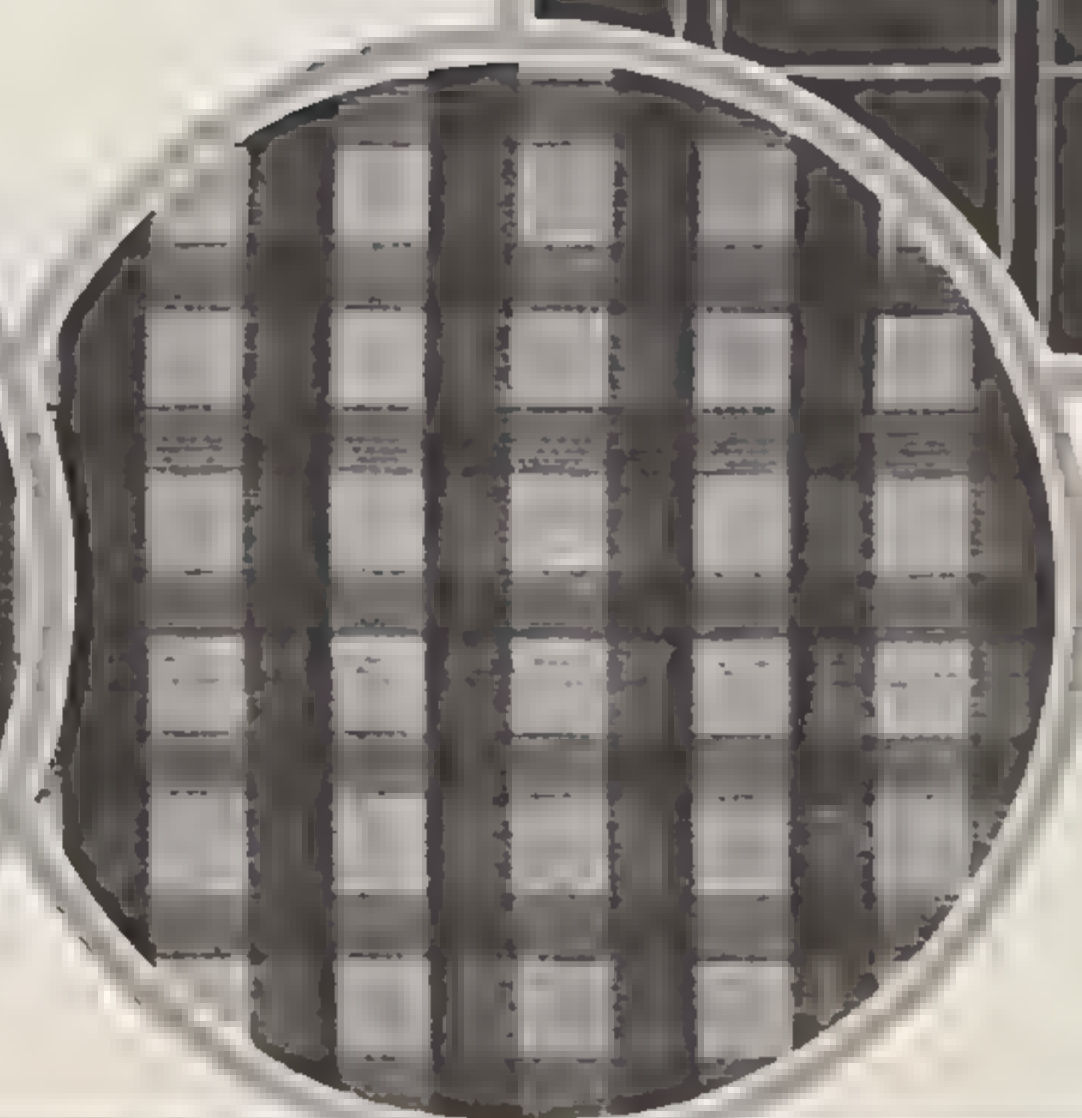
In "moire Pekin," a broad satin stripe on moire alternates with two very narrow ones



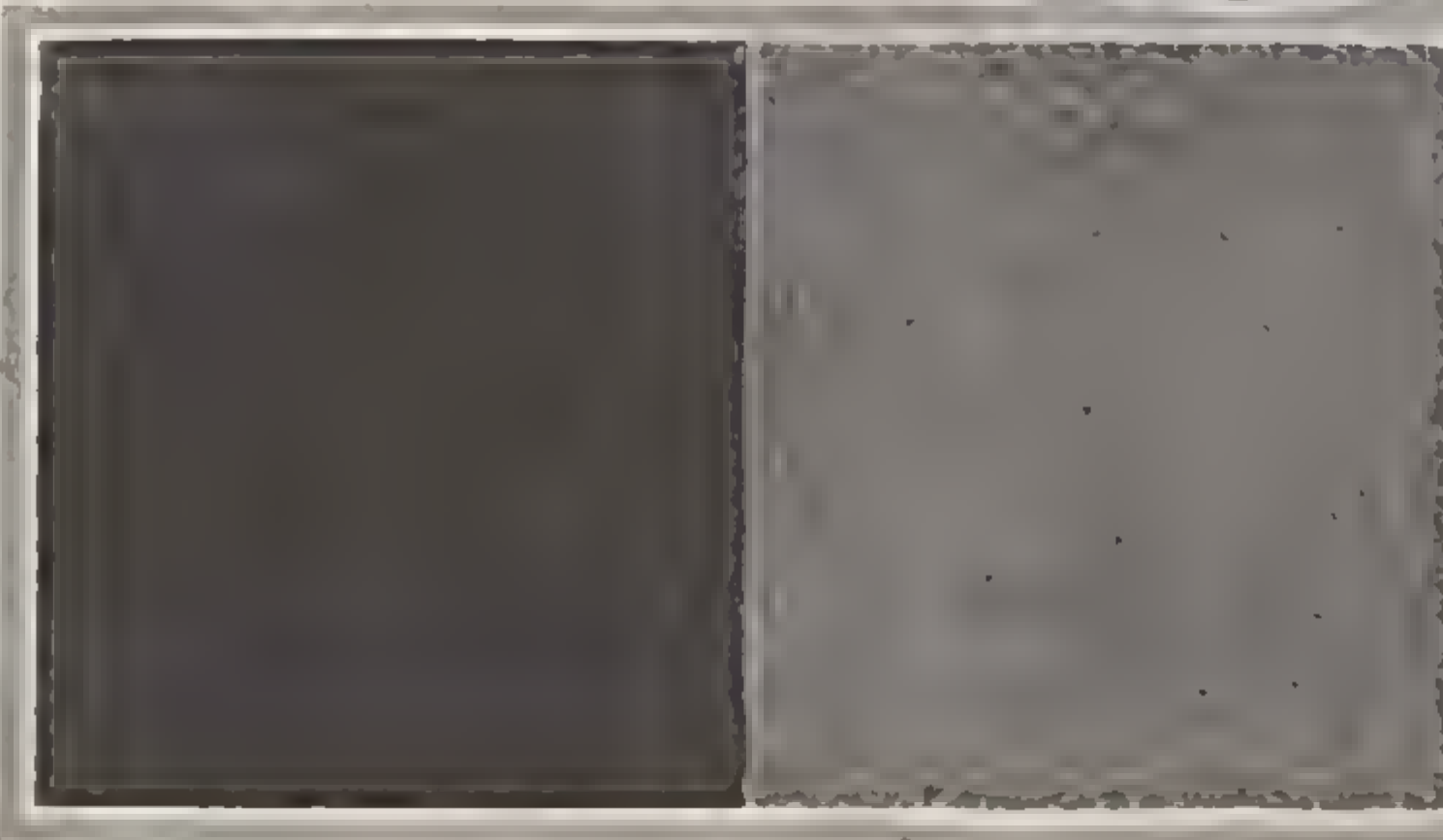
A black satin stripe outlined with white lends novelty to blue taffeta. Harry Angelo Co.



The "Callot stripe" taffetas have broad and narrow stripes. Samples in circles from Haas-Bros.



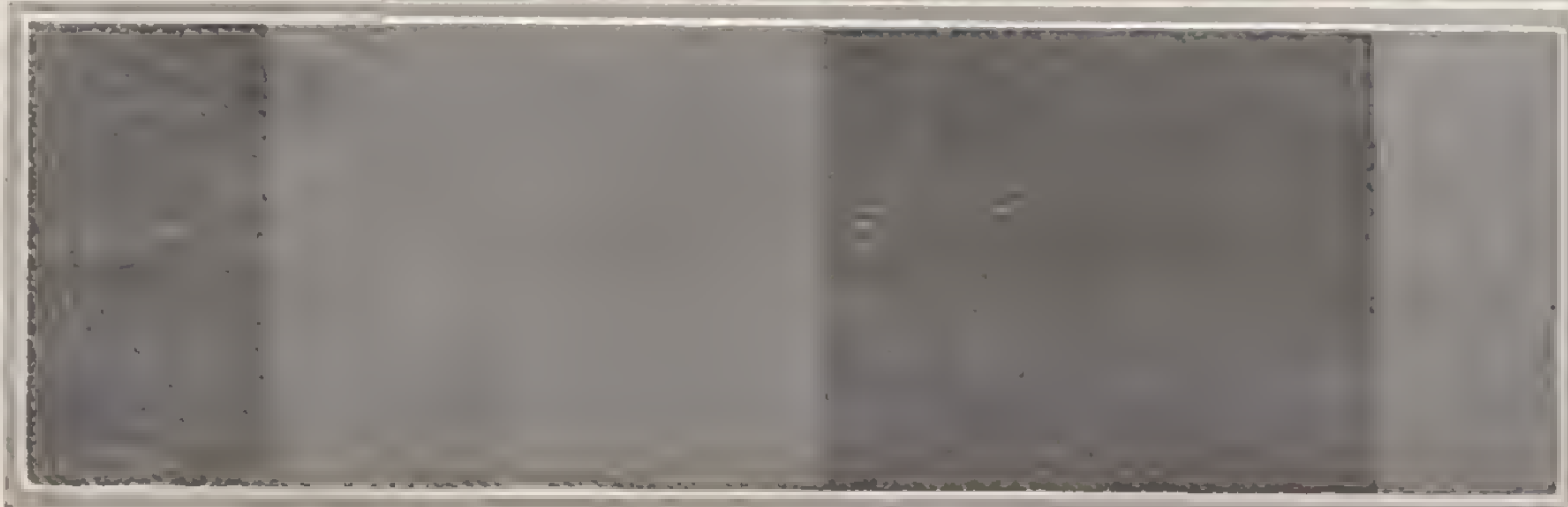
A clearly defined check in blue and brown on white marks this "Haicienne quadrille"



A very smart black material is this combination of satin and grosgrain in broad stripes called "taffeta rayure." This and sample at upper left, from E. L. Brady Co.



Taffeta, in order to hold its own, must present some novelty, and "rayé mexicain" meets the necessity by a double stripe of black



Self color stripes of satin on taffeta or grosgrain are somewhat smarter this season than stripes of contrasting color, and wide stripes are extensively used, as is this "soie bigarrée." Four wide samples on this page from W. J. Spain



A faille with a satin finish is "armure satinée"



Many leading dressmakers have given a kindly reception to the satin stripe taffetas, and the double stripe of black satin on deep brown is very effective in a very soft finished taffeta called "Pekin soie, doux"



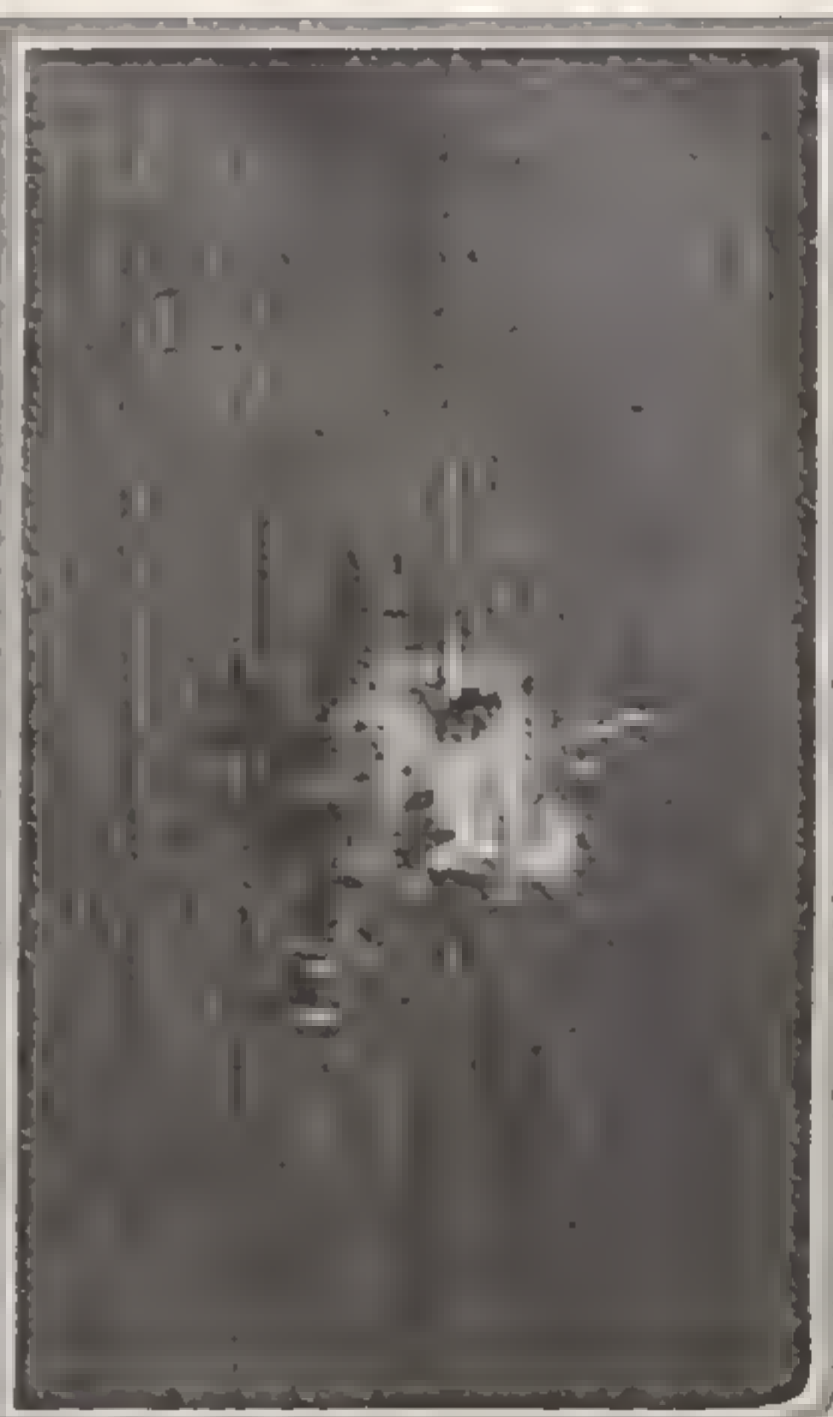
The polka-dot has been forgotten long enough to return with an air of freshness, especially when it comes in black on a soft silk of bright onyx green, which goes by the name of "cherreau génois"



A silk faille with a rib in many shades



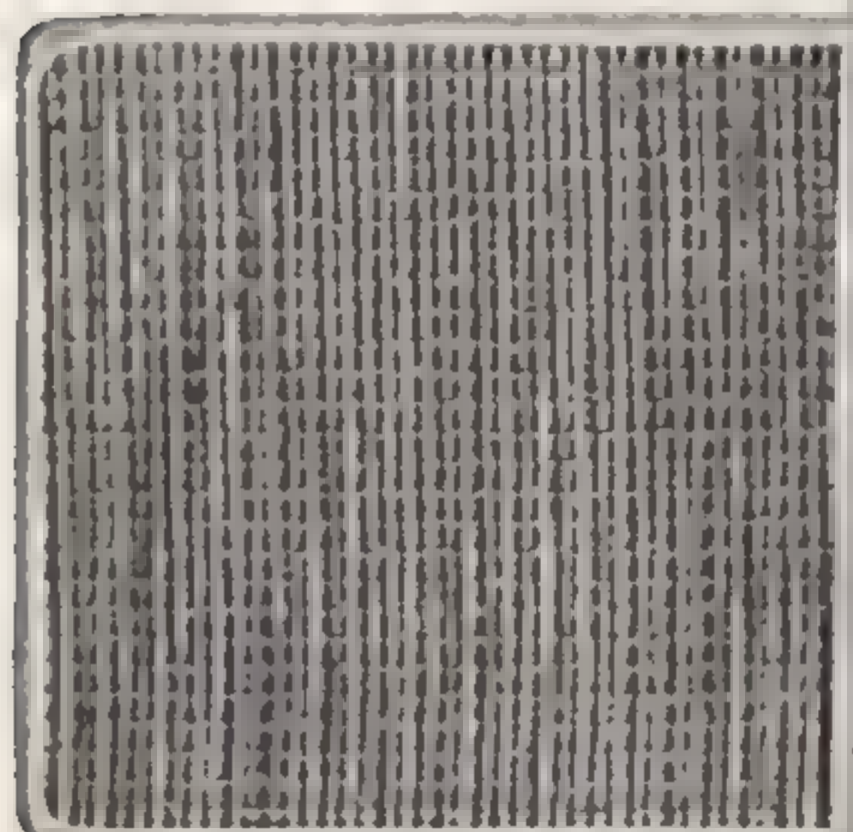
A pretty silk is in black and white, the black stripes a background for blue, green, and purple flowers



A crinkly crêpe bestrewn with half-inch boutonnières of party-colored flowers. This and samples beside it from Cheney Bros.



Very smart is a white silk with hit-or-miss stripes of blue or black that almost always miss



A novelty silk is this with narrow panne velvet stripes on a square-meshed open-work foundation

In colorings such as Belgian blue and deep greens, comes a dull-finished silk with knots of pastel flowers



Black and white, which is triumphing over yet another season of popularity, finds a worthy representative here

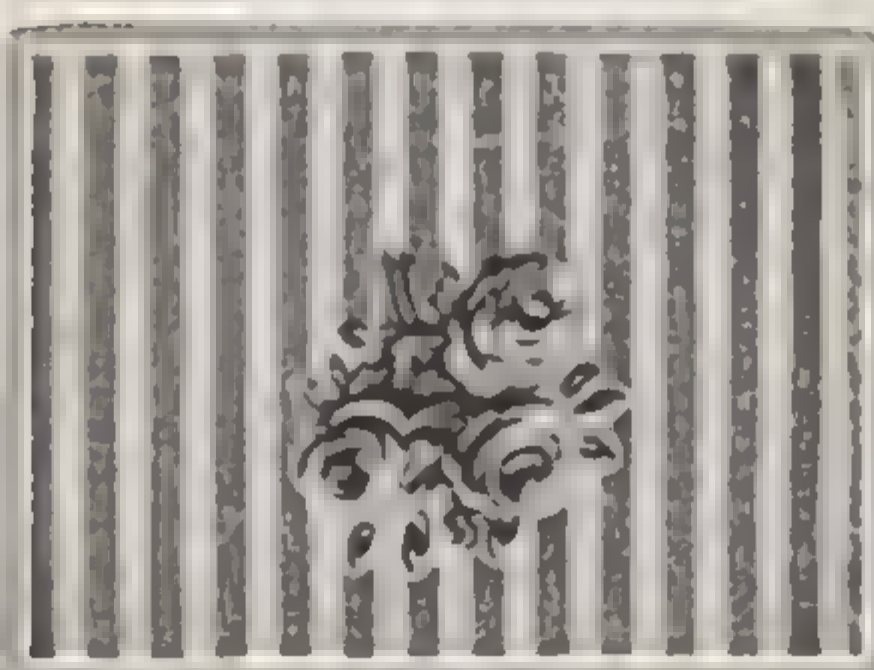
Spring color aplenty is in the tiny knots of flowers that fleck the background of a dull-finished silk



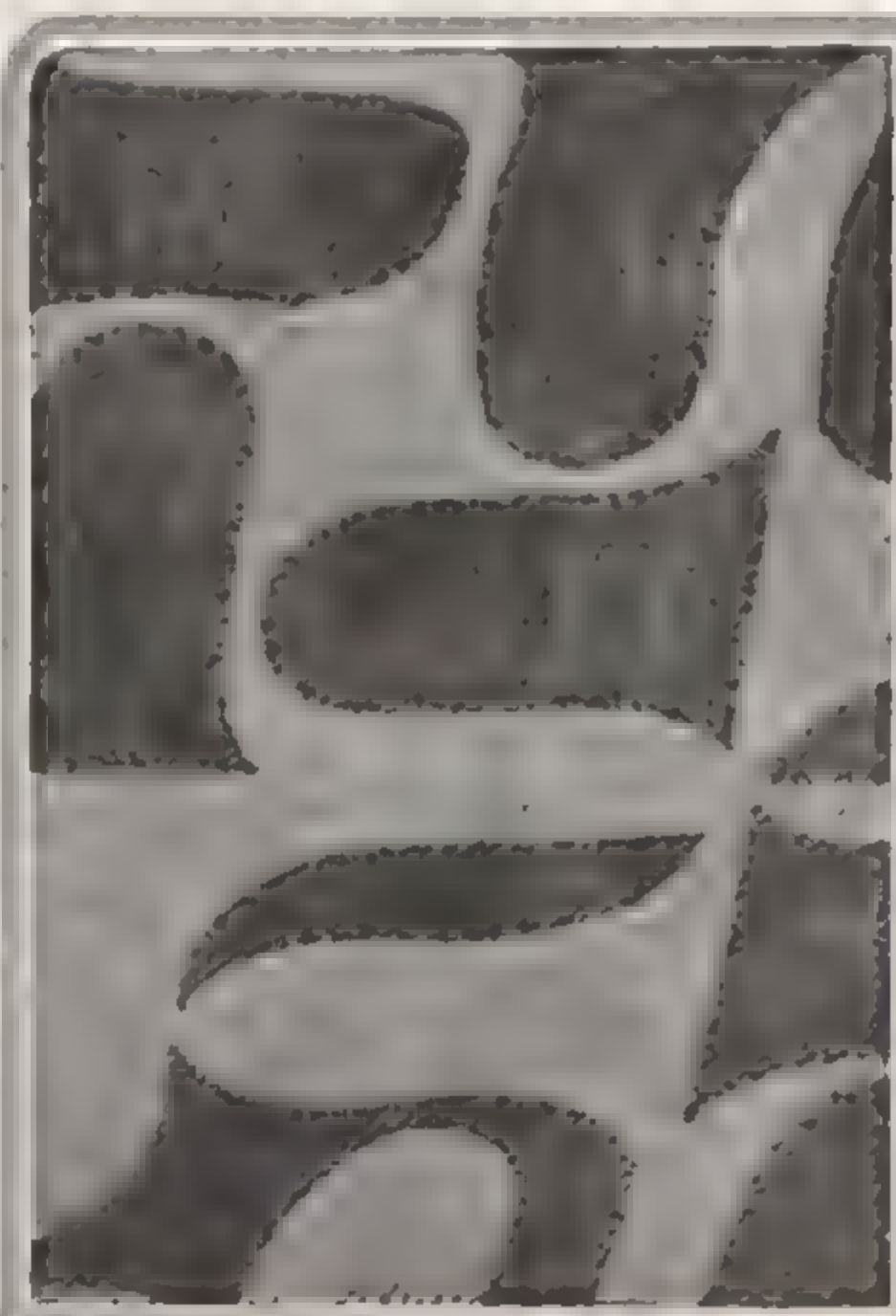
Covert-cloth, which will be omnipresent this spring, comes not only in a plain weave but in a herringbone stripe



Stripes appear in all lengths, widths, and colors; here big dots on a dull silk are halved by white stripes



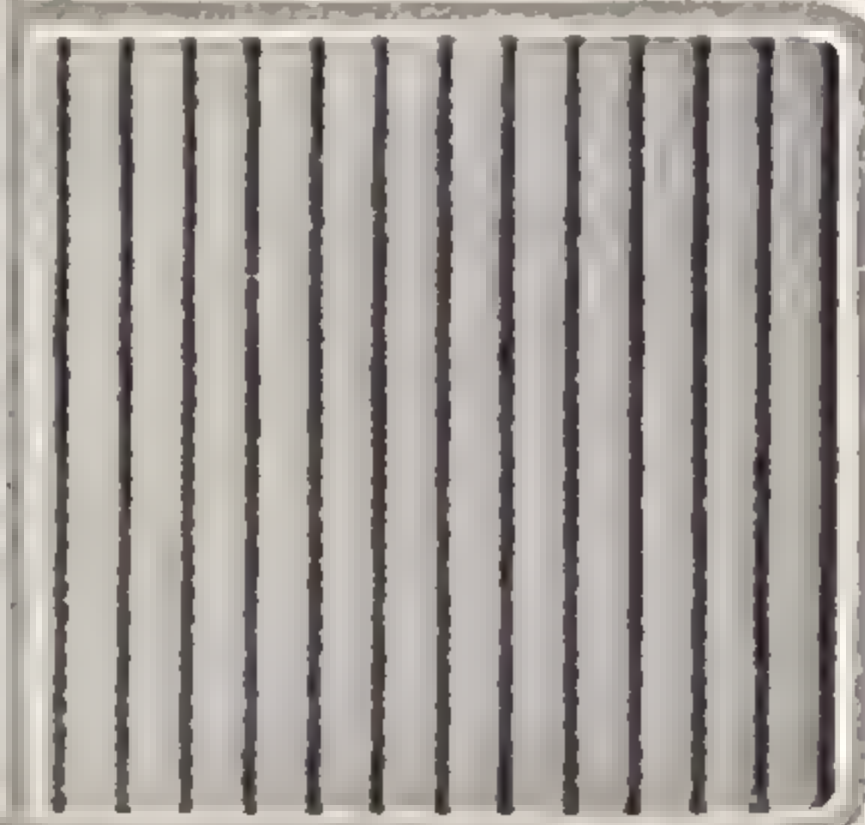
Stripes and flowers are combined here. This, the sample above, and those on each side, from M. C. Migel & Co.



Sheer as chiffon, but firmer, and in tangible patterns like the new silks, is a fabric called indestructible voile



Lucile has endorsed striped corduroys like this and the one below by using them in sports coats



White corduroy with a glinting gold thread between stripes. This and sample above from Sidney Blumenthal & Co.

"MADE IN AMERICA" MATERIALS

THE American mills are making more beautiful fabrics every year, and some of our mills even have the distinction of selling to critical and beauty-loving Paris. Among the good cloths of the season are coverts, which will be sold throughout the country in the usual tan shades, and in castor and olive for more exclusive trade. The Worumbo Company makes covert-cloth not only in the plain weave in sand color but in a new color called "track-dust." The striped covert-cloths tend toward the twills or ribs, which are good in all materials.

White flannel is also believed in by this firm for summer suiting, while a novelty they are showing for top-coats is a striped chinchilla cloth in black and white, called "yamar coating." This material, which Lucile showed in a smart top-coat, has a rough surface with an indefinite stripe. Coverts, gabardines, and serges are being shown considerably

New Fabrics That Divide Themselves Impartially between the Allies of Sheerness and Silkiness and Color, and the Armies of Neutral-toned Covert-cloths and Suitings

in good qualities of sand color, castor, dark blue, and gray. Gray is likely to increase in popularity, more particularly in the darker tone known as dreadnought gray.

The Shelton Looms have some new striped corduroys for sports coats and suits, in white with a black stripe. Lucile endorsed them by using them. There is also a new silky material for evening wraps in a weave that suggests a check, or, in a deep rose color, a stripe. Silks and voiles both show considerable

variety, but throughout the printed silks and voiles there are two prevailing tendencies—one is toward stripes, which are shown quite as much as figured silks by M. C. Migel and Company, and one is toward floral effects, featured by Cheney Brothers. A broken stripe in black or blue on white is very smart, as is also a big dot broken by a stripe.

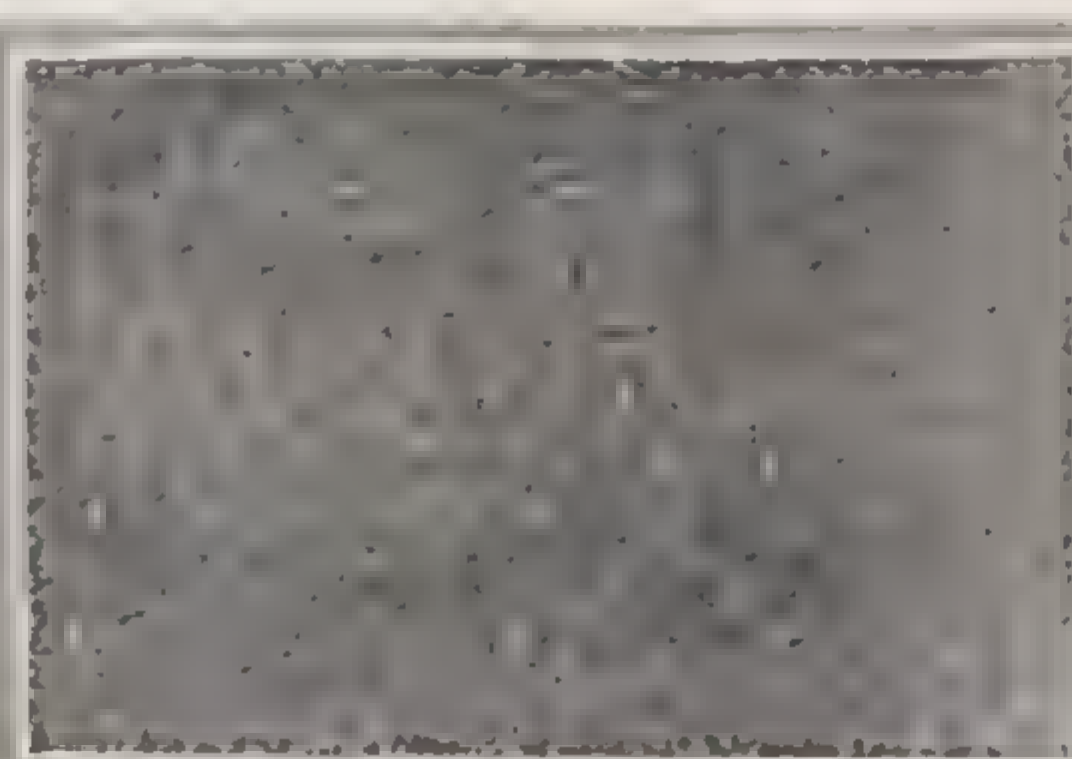
There is also a silk called "toile rustique," similar to an Irish linen, which in beige and gray shades will be used for tailored dresses. M. C. Migel and

Company are also showing very smart pongees and tussur-silks in the plain rough weaves called "khaki-kool," as well as in stripes and in the fine broken effects which were used by Lucile in her early opening. Among the new materials is an especially effective plaid silk ratine. It is believed that on account of the war, which has given all of Paris an opportunity to view the plaids of the Scotch Highland troops at their best, the couturiers will make much of this picturesque material during the coming season. Many of the patterns of the silks described and some other good patterns come in indestructible voile, a fabric which though as sheer as chiffon is much firmer and easier to handle.

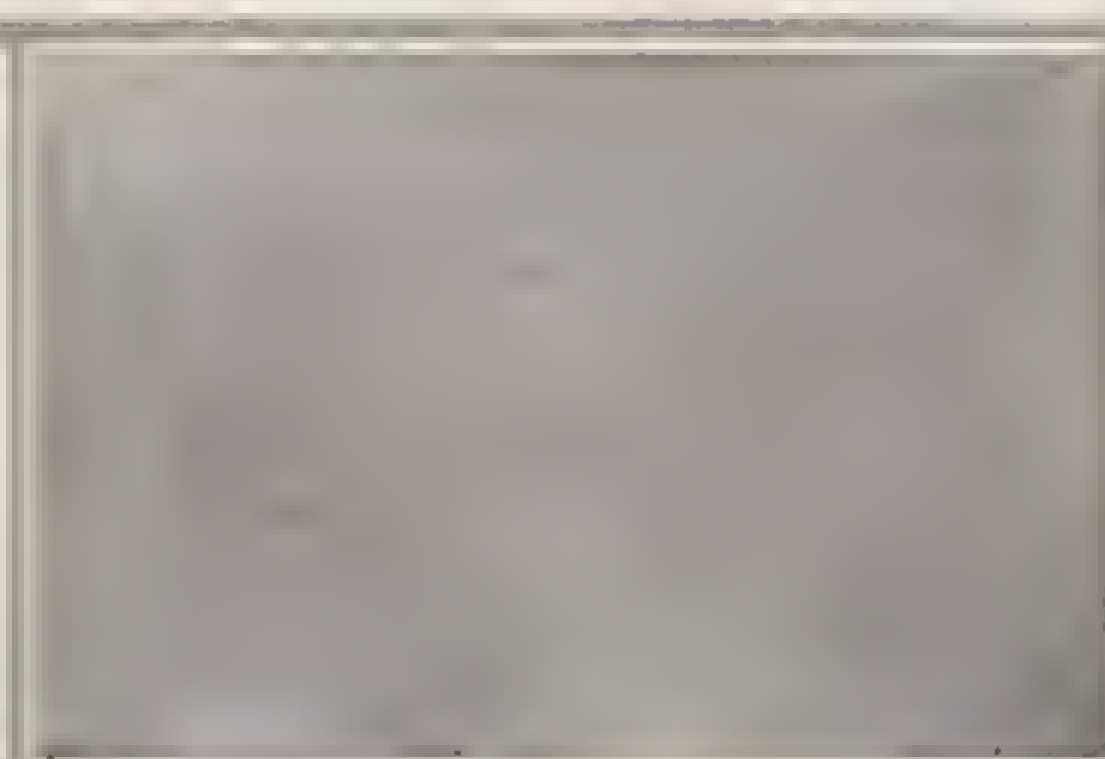
Good colorings among the season's silks are black and white, the Belgian blues, deep greens, and navy blues. The flowers in materials are in blue, rose, and green; the tone of the flower shades with the background of the fabric.



An astonishingly thick but light chinchilla cloth called "yamar coating" was used by Lucile in a smart top-coat



Covert-cloth in a plain weave, but a new color called "track-dust." Samples at the bottom of the page from Worumbo Co.



It is prophesied that white flannel, in a particularly good quality, is to be used for many of the suits of summer-time



Covert-cloth affords admirable opportunity to the neutral olive and sand colors and the new dreadnought gray

VOGUE PATTERN SERVICE



Nos. 2744/3-2745/3
Tipperary bonnet and braided military coat express the war in terms of a tailored costume for the spring

BUYING a pattern that is advanced in style is a great economy, for it insures the future modishness of the gown and saves the time and trials of making over. Vogue patterns may be especially recommended for the clearness with which the directions for cutting are given as well as for the simplicity of the designs.



Nos. 2752/3-2753/3
The day of the flowered organdy is come again, and of flowered organdy over taffeta is a most effective spring dance frock



Nos. 2819/3-2820/3
A ruffle sewed to a ruffle sewed to a third ruffle, and all ruffled to a little surplice waist, topped by a coat of quaint smartness



Nos. 2750/3-2751/3
Blown in with spring comes a suit on Empire lines, conservatively modish in flared coat and three-yard skirt

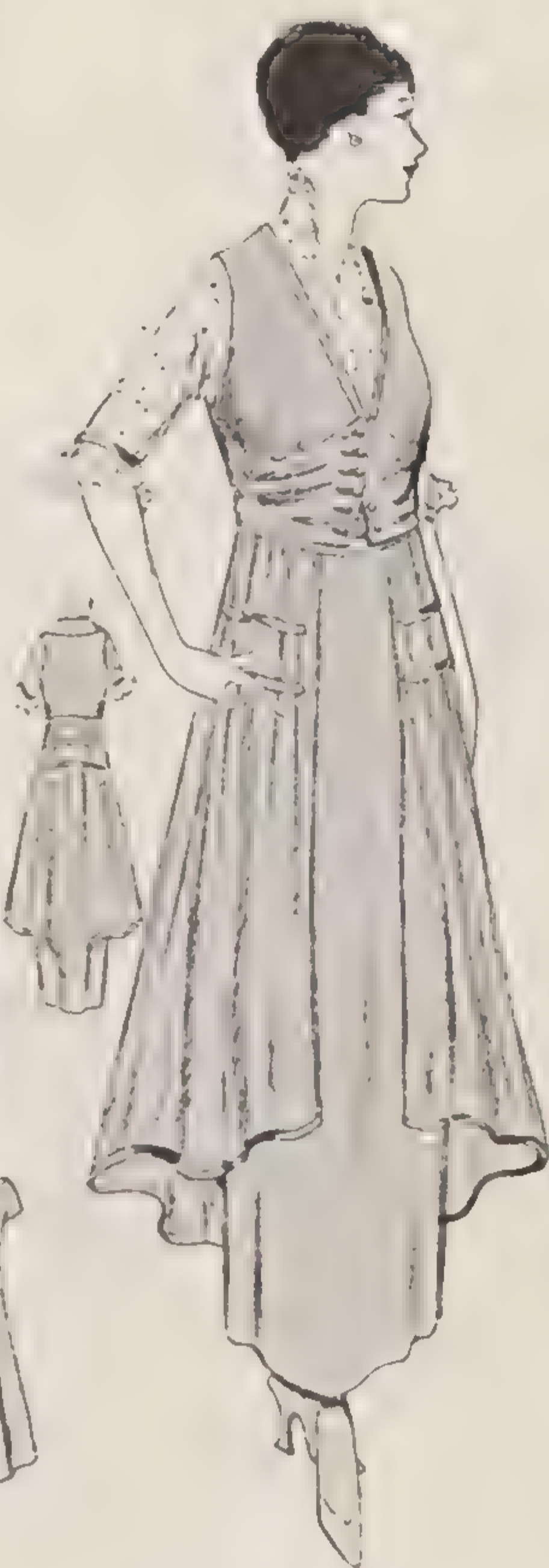
The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, 35 to 41 inches hip measure, are 50 cents each for waist or skirt. Order from Vogue Pattern Service, 443 Fourth Ave., N.Y. Vogue patterns may be purchased at 140 Tremont Street, Boston, Mass.; Rolls House, Breams Bldg., London, E. C., England; and 162 Post Street, San Francisco, Cal.



Nos. 2605/3-2606/3
The tailored frock in its simplest form will be the chosen frock of the spring, says the new fashion



Nos. 2814/3-2815/3
A dance frock adapted to various materials but never more crisply smart than when in taffeta and lace



Nos. 2724/3-2725/3
An afternoon gown which favors the long tunic and the coat-trail effect and proves that both are still modish



Nos. 2776/3-2777/3
The soft silks are admirably suited to this model which subordinates trimming to a graceful line



Nos. 2817/3-2818/3
Sand colored faille, chosen for its softness and color, and velvet girdle of contrasting color suit an afternoon frock

THE SUIT, THE BLOUSE, AND THE SEPARATE
SKIRT TO REJUVENATE THE DEPLETED WARDROBE

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced 50 cents each for waist or skirt, or \$1 for the complete costume. An illustration, directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Patterns may be purchased at 149 Tremont Street, Boston, Mass.; Rolls House, Breams Bldg., London, E. C., England; and Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.



No. 2771/3
A three-piece, circular skirt with an effective finishing at the rather high waist-line

No. 2755/3
In a light spring material this circular skirt can be made by the amateur sewer

No. 2798/3
Simple, smart, and equally effective in either wool or cotton gabardine, is this skirt



Nos. 2825/3-2826/3
A suit such as this, noticeably simple in cut, button-trimmed, and soft-finished in all the details, assures certain success without the help of a tailor



No. 2785/3
A bodice that worn with a suit of the same color makes a charming three-piece costume

No. 2786/3
An exact copy of a French blouse is this; it may well be developed in voile or Georgette crêpe



Nos. 2748/3-2749/3
Covert-cloth, which is much favored this season, and which demands a suit on this order—more or less severely tailored—finds admirable opportunity here

No. 2786/3

No. 2785/3



No. 2784/3
A becoming bit of color may be introduced here by binding the scalloped edges with folds or pipings of colored material



No. 2596/3
This pattern meets the demand for a blouse that is easy to make, and yet will complete a costume nicely



No. 2705/3
Such waiteats of gay striped or checked cassock linen will add much to the tailored suit of serge or tweed



No. 2821/3
A blouse with the popular, severely tailored effect heightened by motifs of embroidery on the front and the sleeves



No. 2783/3
This blouse is most successful made of embroidered voile with the ribbon matching the tiny flower pattern



The money test is supreme
in deciding the position that

"Onyx" Hosiery

with the "POINTEX" HEEL
holds in the estimation of
all women—those keen and
constant users of Silk
Hosiery.

Year after year there is an
ever increasing demand for
the "Onyx" Brand where
quality is the prime concern.

There is every reason to
include in your list of neces-
sities for Spring these "Poin-
tex" Heel specialties.

"POINTEX"



"POINTEX" HEEL



No. 235

\$1.00

Fine Silk with DUB-L Lisle
garter top, triple extra spliced heel
and toe, medium weight

No. 350

\$1.50

Pure Silk, DUB-L wide garter top, triple
extra spliced heel and toe. Seasonable
weight.

No. 106

\$2.00

Medium weight, finest thread
silk, DUB-L Silk garter
top, triple extra spliced
heel and toe.



"POINTEX" HEEL

*Sold everywhere—Always look for "Onyx" quality
at quality shops*

Lord & Taylor

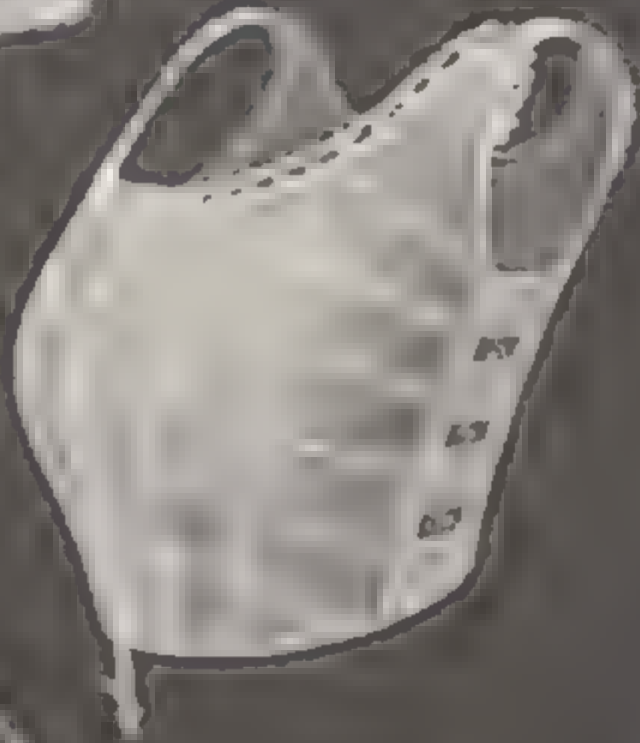
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New York



2437-BS
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1534-CF
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All are good, for all are DeBevoise. It is simply a question of which style suits *your* figure and *your* taste. Every well-dressed woman requires a

DeBevoise

(Pronounced "debb-e-voice")

Your favorite corset shop or department store can show you these and many other dainty Spring styles of the DeBevoise for every figure and occasion. Nothing else for over-the-corset wear can so enhance your appearance. Try it and see the difference.

Everything that a brassiere ought to do, the DeBevoise does—best. It was the original and is the only real brassiere—all that its imitators try to be. Decline so-called substitutes. Every genuine DeBevoise is labeled as shown below and is guaranteed perfect in fit and effect—in materials, workmanship and wear. (Made in U. S. A.)

Do you know how to select the type of brassiere best suited to *your* figure? Our Style Book tells you. Beautifully illustrated with 125 photographs. Write us to-day for complimentary copy.

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Brassiere



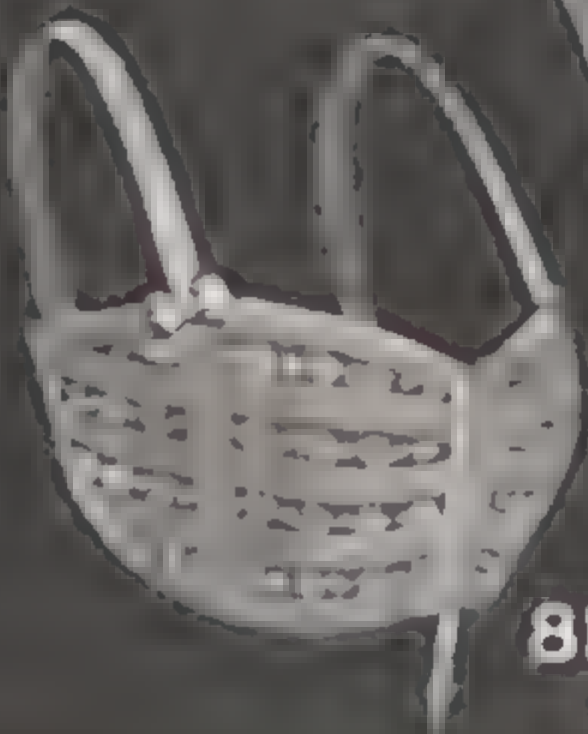
8-CF-17
\$1.00



4-CF-12
50¢



805-DS
\$1.00



815-BG
\$1.00



450-SB
50¢



No. 2581/3
Cut in one piece is this brassiere, which is snugly fitted by tucks and under-arm darts



No. 2810/3
An attractive combination combines a surplice brassiere with a pair of pretty lace-ruffled drawers



No. 2813/3
A cleverly designed kimono simulates a beruffled jacket and an Empire slip

PRETTY NEGLIGÉES AND UNDERWEAR

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, are priced at 50 cents each for the lingerie designs and \$1 for the full-length negligées. An illustration, directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Patterns may be purchased at 149 Tremont Street, Boston, Mass.; Rolls House, Breems Bldg., London, E. C., England; and Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.



No. 2582/3
An especially plain design for the average figure that needs a firm, well-fitted brassiere



No. 2586/3
By a ribbon slipped through two buttonholes, the top of this combination is shaped over the bust



No. 2816/3
With two seams and side-front openings, a negligée is achieved that is graceful yet is simple to make



No. 2701/3
A charming room gown resembles a negligée chiefly in the simplicity of its cut

Best & Co.

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February Specials Offered to "Vogue" Readers

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35 Pieces \$18.48

A Special Price for

Baby's "First Short Outfit"

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3 Shirts.....	\$.55	\$1.65
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2 Plain Hemmed Flannel Skirts.....	.88	1.76
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2 Outing Flannel Wrappers.....	.50	1.00
3 Plain Bishop Dresses.....	.50	1.50
1 Yoke Dress.....		.75
1 Lace or Embroidery Trimmed Dress		1.19
1 Hand-Scalloped Cashmere Coat, silk lined		4.50
1 Faille Silk Cap.....		.79

Complete, at the Special Price.... \$18.48

Any item may be omitted or substituted.



A New

"ORPIC" School Shoe

(Orthopedic Patent applied for)

\$2.50 \$3.00

for Girls and Boys



The "Orpic" is the most perfect shoe yet made for growing feet. It is built to sustain the arch of the foot in a natural way, without the aid of plates or artificial supports, and is strongly recommended by leading orthopedists.

30-2. The New "Orpic" School Shoe, illustrated, for girls and boys, is a stylish, dressy looking shoe, yet constructed for general hard wear. In Black, Russia or Tan Wil-

low Calf, with solid leather counter and toe boxing, extra heavy oak sole and heavy drill lining.

Sizes 7 to 10½.....\$2.50

Sizes 11 to 2..... 3.00

A preventive as well as corrective shoe strengthening arch and ankle and preventing turning or flat-foot weakness.



30-7. Blouse of white French voile trimmed with Swiss embroidery and fine tucking; convertible collar. Value, \$5.00.....\$3.95



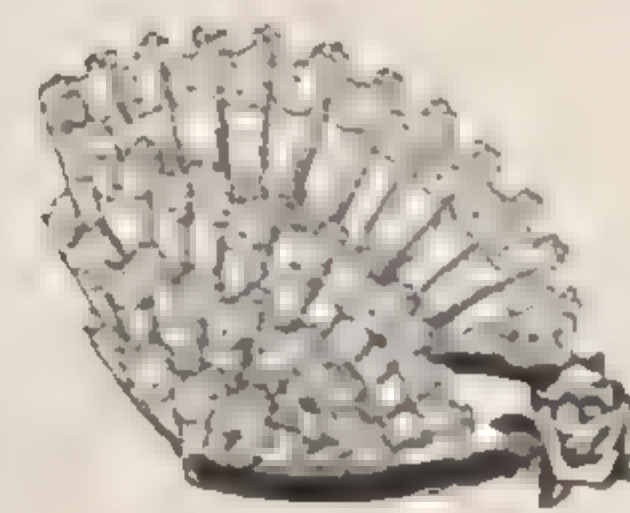
30-8. Hemstitched Blouse of white voile combined with novelty voile; new high collar. Value, \$3.25.....\$2.00



30-9. White Dotted Swiss Blouse, hemstitched yoke, cluster tucking; smart, new collar. Value, \$3.25.....\$2.00

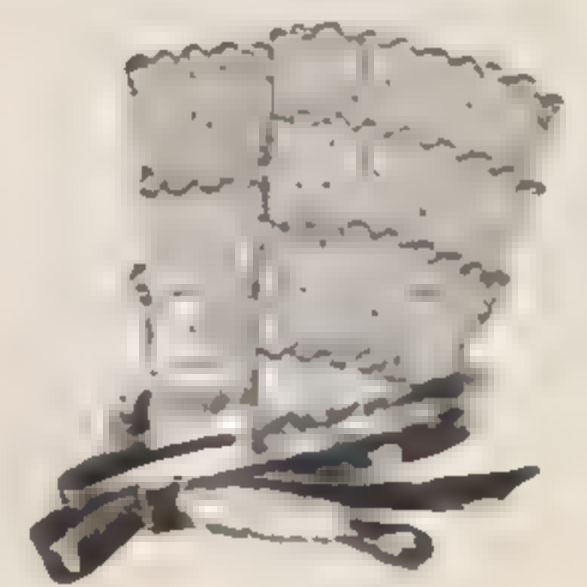


30-10. Crepe de Chine Blouse, with hemstitching and tucking, hand-embroidered collar and cuffs; white, flesh or sand color. Value, \$7.50...\$5.75



30-3

Standing Collar of plaited mousseline and lace, with black velvet band and satin ribbon flower. Value, \$1.35 95c



30-4

Standing Collar of fine plaited lace, with black velvet band and fur trimming. Value, \$1.75 \$1.15



30-5

Vestee of fine hemstitched organdie, hand-embroidered, with new standing collar. Value, 85c50c



30-6

Brussels Net Vestee with high clover-leaf collar, black velvet band and satin rose. Value, \$1.75.....\$1.35

TO CLOTHE SMALL PEOPLE

Note.—The patterns of the boys' and girls' frocks illustrated on this page, the sizes of which are given under each illustration, are priced at 50 cents each. An illustration, directions for making the frock, and material requirements for making each dress are given with each of the patterns

Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may also be purchased at 149 Tremont Street, Boston, Mass.; Rolls House, Breems Bldg., London, E. C., England; and 162 Post Street, San Francisco, Cal.



The Wolf Trade Mark in a Night Gown is there for your protection.

WE make the gown perfectly—in design, in quality of material and in workmanship.

Then—we trade mark it—so that when you want another good gown you can get it.

—look for the trade mark.

The gown on the left.

Sleeve and yoke in one is a charming feature of this gown. The alternating strips are of fine embroidery and a dainty pattern of valenciennes lace. Another beauty point is the inverted V design of its yoke.

Its price is \$2.10

The gown on the right.

It is not possible to illustrate this gown and do it justice. Its greatest value lies in a back as beautiful and dainty as its front. Strips of fine valenciennes lace and clusters of small tucks form the small puff of the yoke, and its V neck is fascinating.

Its price is \$3.00

These gowns are of fine nainsook and ample both in width and length. They are made with deep hems.

Other styles range in price from \$1.00 to \$15.00.

The Wolf gowns illustrated above are now in every first class department store. If you have any trouble in procuring them, remit to us the price of the gown you wish. We will ship it to you through a responsible dealer, all charges paid.

THE WOLF COMPANY, 364 Fifth Avenue, New York

FRENCH FROCKS FROM FENN

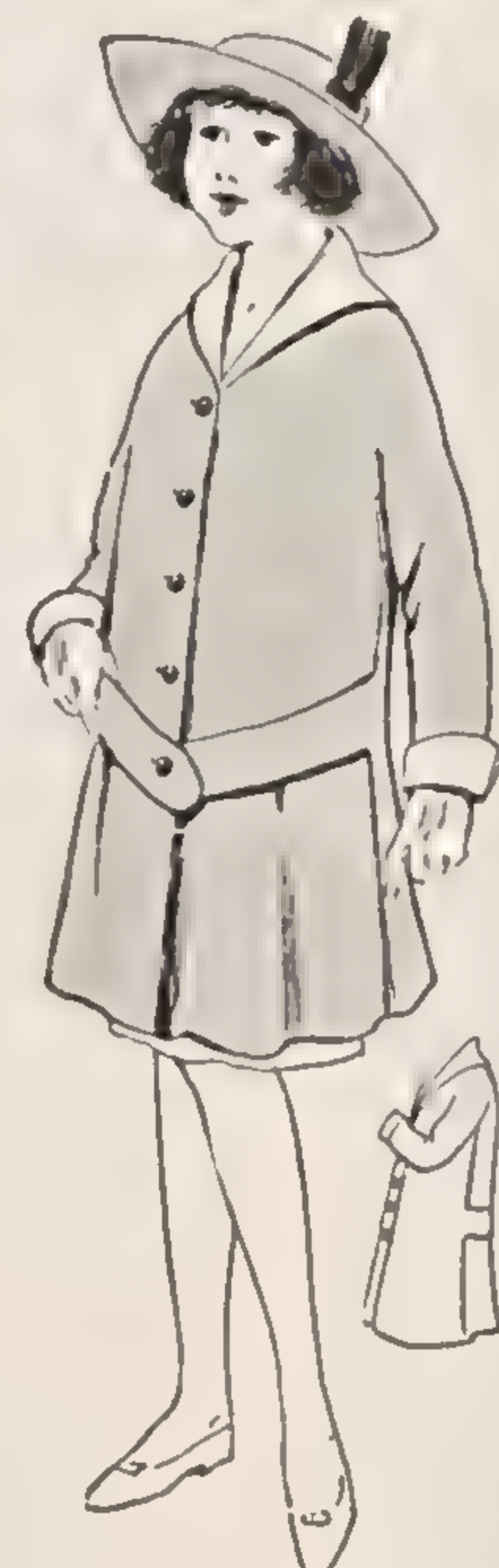
Already the ateliers of Paris are busy with the new modes. There will be no lack of French designs this spring. And, as usual, Hubert Fenn will show a lavish choice of the best of these, as well as many original new models designed with that good taste for which Hubert Fenn is famous. American women in London early in February will find the most advanced spring creations at this house.

26a ALBEMARLE ST.
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No. 2807/3
Sizes 2 to 8 years
Russian blouse and short trousers make an ideal play dress for the boy

No. 2182/3
Sizes 2, 4, and 6 years
A touch of hand smocking lends a note of individuality to a little girl's frock



No. 2612/3
Sizes 2 to 12 years
Front and back extend to form a belt which may be worn either front or back



No. 2809/3
Sizes 4 to 10 years
Many a small American boy swears allegiance to the English sailor suit



No. 2645/3
Sizes 2 to 8 years
The plainer the play clothes, the happier the child, is a safe rule for the dressmaker to follow

No. 2644/3
Sizes 2 to 8 years
The absence of fulness adapts this three-piece suit either to serge or to heavy-ribbed piqué

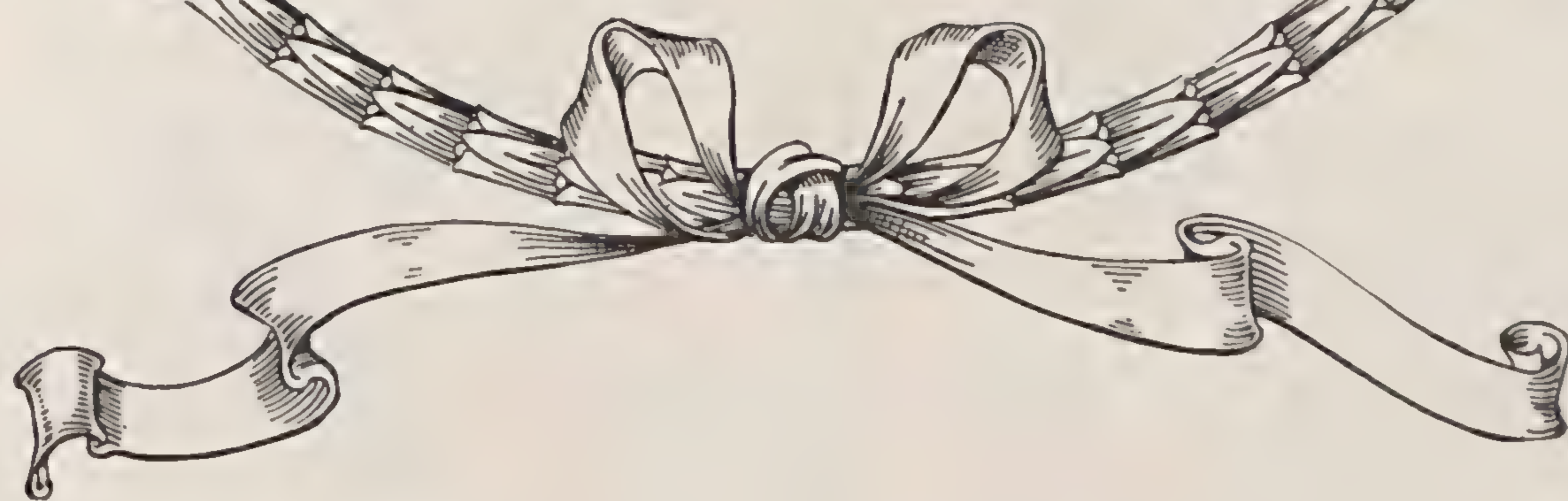
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HER MAJESTY THE QUEEN

REVILLE & ROSSITER LTD
1912

HANOVER SQUARE, W.
LONDON ENGLAND



Our Collection of "Spring Models" in Gowns,
Costumes, Blouses, Wraps and Millinery will be
:: shown on and after Monday, February 1st. ::

(Continued from page 51)



Madame Lyra
CORSETS

"Le marchepied"



The New Silhouette

A woman cannot be at her sartorial best without being first perfectly corseted, and, to be perfectly corseted, one must obtain a garment, designed absolutely according to the season's dress requirements. The new models of Madame Lyra Corsets produce to perfection the new bust, medium in height and very smoothly fitting, the snug hip, the slight nip at the waist, and last, but not least, an especially beautiful back, so essential to one's good appearance. We suggest that you ask the corsetiere at your dealer's to show you the new Madame Lyra models and to fit to you the one, designed particularly for "your figure". Try it and note the modish lines you secure as a proper foundation for the season's style.

Model 6022, (like cut). Admirable style for well developed figures, confining a fleshy hip beautifully. Imported silk brocade, white or pink, 18-30, \$10.00.

Other Models \$3.50 to \$25

LYRA CORSET MAKERS
DETROIT Catalog by request PARIS

claim that he was Calderon, when he translated "El Magico Prodigioso."

"La Massière," by the first-rate critic and second-rate dramatist whose death has lately been lamented, is an analytic comedy of character. An elderly painter develops in his Indian Summer ("l'été de Saint-Martin," as it is called in French) a strong affection for the most promising young girl among his pupils. This affection is innocent enough (the painter calls it "fatherly"); but it arouses the jealousy of his wife and disturbs his home. Ultimately, this pupil falls in love with the young son of the painter, and the youth announces his intention to marry her. The instinctive opposition to this marriage that manifests itself in the mind of the elderly painter reveals, to his wife and finally to himself, the personal significance of his own affection for her; but, in the end, the situation is cleared up by a necessary resignation of the aging artist in favor of his son.

This French comedy should be played in the French manner: that is to say, the people in the play should all be acted as "character" parts and the performance should be rattled off in a rapid tempo. Instead, the tempo of the performance is distressingly slow and the people in the play are treated as "straight" parts. As a result of this treatment, the piece is made to seem extremely tedious. A good-enough play is spoiled by acting and by stage-direction that are totally inadequate to the occasion.

"THE MARRIAGE OF KITTY"

EVERY one who is familiar with the fine art of Miss Marie Tempest—the only English actress who seems to have been "made in France"—must remember that her art is exhibited at its finest in "The Marriage of Kitty,"—an adaptation by Cosmo Gordon Lennox of "La Passerelle," by Francis de Croisset (not François, in spite of Mr. Shubert's programme) and the lady who chose to sign herself by the pen-name of Fred de Grésac.

"La Passerelle," which has been rendered illustrious by the great Réjane, is no longer in need of a review. It is, essentially, an artificial comedy; but the artifice is so clever that it seems illustrative of nature. "La Passerelle" is more than merely a well-made play; it is a play that, in a light, satiric mood, was eminently worth the making. It arouses easy laughter; but this laughter is not devoid of thought. Miss Tempest has played the heroine so often that to praise her performance would be to gild refined gold and paint the lily. The critic, mercifully, is absolved from any duty to throw a perfume on the violet.

In the present bill, "The Marriage of Kitty" is preceded by a one-act play by Mr. Harold Chapin, entitled, "The Dumb and the Blind." Several people appear in a ramshackle setting and talk to each other in the cockney dialect; but heaven only knows what the play is all about. A workman who has been away from home for six days out of seven announces that he has got a new job that will bring him home every night; and then everybody weeps and drinks beer. The little piece seems photographic in exactitude; but it does not seem to open any window on the great reality of life at large.

"DRIVEN"

IT IS only by thinking steadfastly of several plays by Israel Zangwill that the present writer can restrain himself from calling "Driven," by Mr. E. Temple Thurston, the worst play ever written. "Driven" is bad in every way,—false in theme, faulty in characterization, inefficient in structure, inadequate in dialogue. Furthermore the acting, on the whole, is bad; and the stage-direction is

preposterous. The piece was "presented"—as the phrase is—by Mr. Charles Frohman.

The heroine of "Driven"—like the hero of "The Dawn of a To-morrow"—is given up to die. Therefore she decides to run amuck, or (as the phrase is) to "live her life." She is getting along well enough with her lover, except for a quite incredible misunderstanding, when her husband intervenes and tells her lover that she is doomed to die. Thereupon the lover changes his character in an instant and discards her. After the heroine has returned to her husband, the two discover that the doctors were mistaken about the imminence of her death; and thereupon they resolve to live happily forever after.

Incredible as "Driven" is in the plot, it is still more incredible in characterization. Nobody behaves at any moment like a human being. Any play must be a bad play that can make good actors appear ridiculous. "Driven" does this to so excellent an actress as Miss Haidée Wright, and requires Mr. Leslie Faber to toil heroically to suppress unwilling laughter. These feats should be recorded to the credit of Mr. Temple Thurston.

Miss Alexandra Carlisle, who plays the leading part, sings every line that is allotted to her. Nobody, apparently, was present at rehearsals to remind her that the ordinary commerce of life is conducted not in song but in speech. "Driven" was produced under the stage-direction of Mr. William Seymour.

"JUST HERSELF"

A DISTINCTION is drawn, in universities, between what is called "pure" science and what is called "applied" science. Among the arts, the "purest" and least "applied" is music; and the next in honor in this special category is the art of dancing. To be a great dancer is rarer, and no less wonderful, than to be a great writer or architect or painter.

It seems, therefore, to be a silly task to take a great dancer and to attempt to turn this pure artist into a merely secondary practitioner of an art that is applied and practical. Miss Lydia Lopokova, if not one of the very greatest, is one of the most apparently spontaneous dancers in the world; and it seems rather a pity that Mr. Harrison Grey Fiske should have set his heart on turning this Russian Robert Herrick into an English-speaking actress.

In "Just Herself," Miss Lopokova gesticulates and moves and talks precisely as she has been taught; but she appears always as a wire-guided puppet until those rare and welcome moments when she breaks into a dance. Then at last (reverting joyously to type) she turns into an elfin creature,—spontaneous and lyrical and utterly alive.

"Just Herself" was written by Ethel Watts Mumford as a vehicle for Miss Lopokova's inaugural appearance as an English-speaking actress. It is a very bad play. Caricature is obtruded in place of characterization; and bad manners are substituted for a satire of manners that are good. An artificial frame is afforded for the exhibition of a great dancer who as yet remains an artificial actress. It is not in this way that interesting plays are made.

"A MIX-UP"

IN HER own ample person, Miss Marie Dressler is so funny that she is capable of adding to the gaiety of the nation without any assistance from a playwright. This is fortunate in the present instance; for "A Mix-up," by Mr. Parker A. Hord, is, in itself, a totally uninteresting farce.

A burlesque actress blunders into the apartment of a young architect whose wife

(Continued on page 66)

FRANK L. COLE

Announces

An unusual showing of TAILORED MODELS for SPRING—distinctive in style and in the correct materials. These models are exclusive creations, designed by himself.
A visit of inspection is invited.

FRANK L. COLE, Custom Tailor, 7 to 11 West 45th Street, NEW YORK



A more tailored type of suit which will be one of the very smart style tendencies of the Spring. This is in green and grey checked material, with a collar of striped silk with Capri blue predominating. This is a clever combination of the Norfolk idea, the higher waistline and the flaring peplum which are good tendencies of the season. The skirt, which is full, is made on a high yoke.

The privilege of viewing the Spring Exhibit is extended to the foremost tailors in other American cities.



The flare of the short coat and the flare of the skirt mark this suit as a forerunner of the new mode. Blue satin-back Epangeline is the material used, with vivid color given by one of Poiret's bright silks, which not only forms the collar but shows at the opening of the new bell sleeves, and answers as a gay lining. The high waistline is given by a belt of tan kid, threaded in a novel way with yellow and red wool harmonizing with the color of the suit.



Dress Cottons, Dress Linens, White Fabrics and Shirtings for 1915

at McCutcheon's

Notwithstanding the difficulty of procuring desirable Foreign fabrics on account of the European troubles, we have secured and have now on sale perhaps the most comprehensive collection of the above materials ever shown in this country. In addition to this we have secured the choicest products of the best Domestic Mills, and although the cost of all foreign fabrics has advanced considerably, we are in a position to maintain *last season's prices* except in a few minor instances.

Handkerchief Linens will be the most wanted fabric of the season. We show these in white grounds with all sorts of smart stripes and various colored dots, as well as a number of black-and-white effects and a complete range of plain colors to match stripes, 36 inches wide, 75c yard.

Dress Linens. White and colors, in every desirable weight and in all the latest French Shades, including McCutcheon's original "Non Krush" Linen, which will not crush or crease, 36 and 45 inches wide, 50c to \$1.50 yard.

Printed Fabrics. Voiles, Organdies, Plumetis, Lace Cloths, Rice Cloth, Dimities, Voile Messidor, and Silk-mixed fabrics, 30 to 40 inches wide, 25c to 75c yard.

"English Poplin," very lustrous, comes in a complete line of smart shades, also White and Black, 40 inches, at 75c yard.

Imported Voiles. White ground with colored stripes and a most charming assortment of White and Black striped effects, 40 inches wide, 50c, 75c, 85c, \$1.00 and \$1.25 yard.

White Fabrics

Imported Piques and wide range of heavy white materials adapted for separate skirts, such as Golfine, Honeycomb and Basket weaves, English Ottoman Cords and Repps, Gabardine, etc., 27 to 44 inches wide, 50c to \$1.75 yard.

Also Embroidered Batiste, Embroidered Voiles, Embroidered Organdy, Leno stripes and checks, Embroidered French Crepes, Embroidered Swisses, in the widest possible assortments, 30 to 45 inches wide, 50c to \$3.25 yard.

Shirtings. We are showing a range of new Shirtings for the coming season which embraces all the most popular fabrics.

Samples of any of these lines mailed on request.

Fifth Avenue
34th and 33d Sts., N. Y.



Rec. Trade Mark

SEEN on the STAGE

(Continued from page 64)

is away upon a visit to her mother. The two are laughing over the mistake when they are interrupted by the unexpected visit of a puritanical aunt and uncle from the country. In the embarrassment of the moment, the hero introduces the actress as his wife. Innumerable farces of a former generation have been based upon this posture of events; and the remainder of "A Mix-up" merely tells the old, old story in the old, old way, without the slightest hint of originality in material or method. Laughter is evoked by slamming doors and falling over sofas and many alarums and excursions of people clad in unbecoming negligée. Miss Dressler is, of course, amusing. No actress in America excels her in the subtle craft of falling over sofas. But the popular success of so conventional and commonplace a farce must be regarded as disheartening to observers who are capable of appreciating originality and ingenuity.

"THE SILENT VOICE"

THE material of "The Silent Voice," which was furnished by a magazine story by Mr. Gouverneur Morris, is more interesting than the method which Mr. Jules Eckert Goodman has employed in the making of the play. A man of wealth and leisure who is an eminent musician is stricken deaf and cut off from the further practise of his art. Divested of his one great interest in life, he rails against the injustice of God and becomes a morbid misanthrope. He carries on the necessary business of living by reading the lips of his interlocutors; and, by constant practise, he becomes proficient in this craft. His mansion is situated on Fifth Avenue, opposite Central Park. One day, looking out of the window by chance, he discovers that, with the aid of a pair of opera-glasses, he can read the lips of people talking to each other in the park. Thereby he is introduced into the sanctuary of other people's lives, and begins to take a providential interest in their concerns. After this, he spends many hours on his housetop, with a pair of strong field-glasses, spying upon the conversations of people talking intimately to each other. When they are in trouble, he finds out what they need; and, with the assistance of his faithful butler, he manages to give them the money or the help that they require, without revealing the source of the benefaction. To quote his own phrase, the hero plays at being God; and this setting himself on God's side cures him finally of his misanthropy. If he can no longer make music, he can yet alleviate the sorrows of the suffering fellow-creatures who stand revealed to him from his Olympus underneath the stars.

This is a very interesting idea; but it is inherently a narrative idea, rather than

a dramatic idea. Since no actual meeting ever takes place between the hero and the recipients of his anonymous benefactions, it is impossible to develop a series of dramatic scenes from this material. The mechanical method of Mr. Goodman's narrative is adequate enough. The hero is shown gazing through glasses from his house-top: then the lights are lowered, the back-drop disappears from view, and through a transparency we see and hear enacted the scene in the park that the hero is supposed to be observing. But, all this while, the hero is not seen, and can not be; nor can he participate in the incident before us. And, subsequently, all the dramatist can do is to analyze in dialogue the emotional effect produced upon the hero by an incident that has already faded from our sight.

To eke out his drama, Mr. Goodman has developed a triangular complication which is less interesting than the central idea of a man who found himself looking at life from the point of view of God. The hero loves his ward, and this attractive young woman marries him out of pity for his infirmity. The sense that he has not completely won her increases the hero's initial indignation against the injustice of the Deity that has robbed him of the best of life. His own nephew lays siege to the young wife and nearly wins her. This complication attains its climax when the hero overhears (or oversees) a dialogue in the park between the two, in which they thrill and tremble on the brink of infidelity. There is, however, a subsequent scene between the husband and the wife, in which the complete understanding which now at last has come between them points the way to their realization of complete love.

Mr. Goodman has given most of his time to the development of this secondary plot; and this fact must be regarded as an error in proportion. The theme of marital misunderstanding ultimately cleared up by the intrusion of a third party is too conventional to hold the interest of an audience that is considering at the same time the very original theme that Mr. Goodman borrowed from Mr. Morris. In devoting two acts to launching his secondary plot before apprising the audience of his primary idea, the dramatist has made a grave mistake in structure. The hero's discovery that it lies within his power to identify himself with Providence should surely be placed at the first curtain-fall instead of at the second. As Mr. Goodman's structure stands, a full half of his play is over before we learn that he has something new to set before us; and, in the meantime, we have been comparatively bored by the rehearsal of a minor plot that we have witnessed many times in other plays.

AN APARTMENT WHICH REALIZES ITS OPPORTUNITIES

(Continued from page 37)

and rose and turquoise and Nile green. Cream striped paper is the background for many mirrors, small pictures, and embroideries. Rose colored curtains and couches covered in rose brocade give a pleasantly warm tone to the room.

Rose seems an irresistible color to the fashionable woman of to-day, and indeed the charm of its fresh color and soft warmth is great. In Mrs. Pratt's bedroom, rose brocade is used for the hangings, against walls of cream color and with furniture which is also cream and upholstered in rose. The bed, which is a charming affair of cream enamel inset with cane, has been emphasized as the important feature of the room by placing

it on a raised, velvet-covered dais and framing it with a canopy of rose brocade. A long floor cushion of brocade and gold lace lies beside the bed, and on the floor beside the dais is a white fur rug. Among the many lovely things which go to furnish this room is a painted vitrine on the glass shelves of which repose dozens of slippers fit to rouse the envy of Cinderella.

Among the other bedrooms is one which has the floor covered with a great rug of brilliant green, and a four-poster bed hung with Chinese linen in yellow and red and cream. The black velvet couch is long enough for real comfort, and the furnishings have the substantial solidity appropriate to a man's room.



A Straight Talk on Corsets

The corset department manager of a prominent New York store remarked that things looked bad for 1915, because she did not know how she was to get her French corsets.

She does not need them. American corsets are far superior to foreign-made models for the American woman. Take the Redfern models, for instance.

*Redfern
Corsets*

are designed by designers of forty years' experience in corseting the American figure. One designer—an American woman—is located in Paris, to keep posted on every new dress tendency. She immediately advises the Redfern designing staff in America, and the new models are shaped to best set off the Dress Fashion.

Redfern Corsets represent Parisian ideas adapted to American women.

Call at your favorite high-class store and ask to see the Redfern models for spring—lace front or lace back, as you prefer. Ask to be fitted, and see how well a Redfern shapes and how comfortable it feels. If you have difficulty in finding the Redfern you want, you can find a complete line in the exclusive Redfern shops at 510 Fifth Avenue, New York; 19 East Madison Street, Chicago; and 114 Grant Avenue, San Francisco.

At High-Class Stores

Three to Twenty-five Dollars

When selecting your corset, ask to be fitted to an Antoinette Brassiere. Each style is exclusively individual for the figure intended, and by fittings you can obtain *the* model to perfectly support and shape the bust and shoulders.

THE WARNER BROTHERS COMPANY

NEW YORK

CHICAGO

SAN FRANCISCO

DREICER & C^o

Jewels

FIFTH AVENUE at FORTY-SIXTH
NEW YORK

Pearls

From individual Pearls in the DREICER collection, Necklaces of any size and color may be added to and improved or strengthened in graduation. There are also Pearl Necklaces complete, in great range of prices.

Jewels

The DREICER stock of loose Precious Stones—Emeralds, Diamonds, Pearls, Rubies, Sapphires—is most important. Individual stones may be selected and mounted in ornaments designed in consultation with the purchaser.

DREICER & C^o

Jewels

FIFTH AVENUE at FORTY-SIXTH
NEW YORK

BRANCH AT CHICAGO
THE BLACKSTONE

TURNING INDUSTRY BACKWARD

(Continued from page 53)

directly from old pieces—Sheraton, Heppelwhite, Chippendale—in the collection of Mrs. Vanderbilt; and also from the large library at the Industries of models produced by these and other masters.

In one corner of the salesrooms, a plain Windsor chair may be seen, and close beside it, a faithful copy of a beautiful little inlaid Sheraton original; in another is, perhaps, a great carved mahogany four-poster with pineapple tops; in still another, a group of gargoyles in miniature that have been adapted to use on stamp boxes, whisk-brooms, and other small necessities. There are picture frames in great variety, tea-trays and coasters, candlesticks, book blocks, and cake stands.

All the woods, except mahogany, that are used by the Industries come from the large forests near by. They include walnut, cherry, oak, dogwood, ash, and many others; in fact, a most interesting little object made by the Industries is a foot-rule neatly spaced off into twelve partitions of as many different kinds of wood. These rules, made at first for a curiosity, are now a staple offering; and they may be of practical value to any one who is puzzled to decide what kind of wood will best serve a particular need.

WORTHY OLD-TIME CABINETMAKERS

The various woods are carved, turned, and joined with the same patient care that characterizes the work of the best old-time cabinetmakers. Nor is there any lack of artistic originality. If one has picked up somewhere, or inherited, an old chair that would be just the thing for a dining-room set, one has but to send it to Biltmore; the Industries will not only make as many duplicates as are desired, but will carry the work still further and create a table, or a sideboard, to match. This work, which is done in precisely the spirit of the old makers, offers boundless possibilities, and has already been greatly appreciated by lovers of good furniture throughout the United States. The prices are moderate, since the object of the Industries is to provide useful employment and a good living for their members, and not to make profits for an individual proprietor.

Every one connected with the Biltmore Estate Industries, from apprentice to superintendent, is given good models to start with, and is constantly trained to develop his own originality. He may find his model anywhere; for instance, on the terrace of Biltmore House are two great marble lions,—a young member of the Industries came up the other day, modeled the lions in clay, and has just finished two little copies in walnut, duly weighted, for use as book blocks. Here was work for his pencil, his modeling tools, and his chisel—it is typical of the variety of the arts mastered by these young boys and girls. They are, of course, extraordinarily fortunate in having Biltmore House close at hand. From its grinning Gothic gargoyles—which have evidently exercised a strong appeal over the imaginations of the workers—all the way to its many sets of rarest period furniture, Biltmore House is a treasury

of admirable models that have been freely offered by Mrs. Vanderbilt to the craftsmen of the Industries.

Speaking of the versatility of the workers, a shining example comes to mind in the person of Mr. George B. Arthur, the superintendent. Still in his early twenties, Mr. Arthur has advanced all the way from apprentice. In those days, like all other applicants, he was received on probation for three months. While the younger workers are still of school age, they are set to work for a certain number of hours each week in a school kept for their benefit by the Industries. After a year, they can be guaranteed a regular weekly wage; and thereafter their advancement depends entirely on their own industry and originality. In this connection it is well worth noting perhaps, that those who have done best in the Industries are the country boys and girls; almost without exception, they have outdistanced those from the larger cities and towns.

Returning to Mr. Arthur, he is now master of many trades and jack of none. He is a skilled wood-carver, an excellent worker in clay, a practical weaver, and a good man at the blacksmith's forge when there is need of a special hinge or metal bracket. He keeps the books, orders the raw materials, and has instituted a remarkable system of accounting for them and for the manufacturing cost of each article. He supervises all the other workers, a task which calls for much motor-cycling from house to house; and in his odd moments, he is ready to show the Industries to visitors. If among these should appear the shade of Cellini, of William Morris, or of Robert Adam, he would not scruple, we think, to salute this remarkable young North Carolinian as "confrère."

AN INCENTIVE TO THE SOUTH

Advancement in the Industries, as the reader has already divined, is a matter not alone of diligence but of many-sidedness. What the Industries have already accomplished, and what they are still to accomplish, is a tribute to the way they have been managed. It can be said without offense that the residents of the mountainous districts of our south are not those Americans most famous, traditionally, for ingenuity or for artistic appreciation. One has but to consider, however, the work these people are doing—their excellent homespuns and their really good woodwork—to perceive that when the incentive for good accomplishment has been provided, the results will always be forthcoming. One can not achieve results of this kind merely by arming a few untaught people with work-benches and looms, and letting them take up their tasks at random. It is a matter, rather, of incessant superintendence and of patient training toward a definite ideal. The Biltmore Estate Industries are making it possible for the native girls and boys to become productive and useful citizens of their own community, and to use its splendid natural resources of wool and timber in a practical and honorable way.

HARFORD POWEL, JR.



It is, we fancy, a woodpecker with pelican ancestors that mounts guard over this tiny stamp box of walnut

Here I am

in one of these chic new BON TON corsets you hear so much about. I knew you would be interested to see how I look. That's why I posed for this picture.

Such modish lines and so comfortable, too! This is characteristic of all

Bon Ton CORSETS

and they give you real service. Note the slight "curve in" at my waist, the roomy, supporting bust and the flat straight effect of my pretty back—very new features perfected in these smart corsets.

My modiste refuses to fit my frocks over any other corsets. She knows!

Ask YOUR Dealer
From \$3 up to \$25

REMEMBER—It pays YOU to buy corsets that are trade marked and nationally advertized because the maker depends upon YOUR satisfaction for his continued success.

ROYAL WORCESTER CORSET CO. Manufacturers, Worcester, Mass.



MODART "ALWAYS FRONT LACED"



Corset Luxury In a MODART

Designed with an absolutely unbroken, smooth and plant back line and an artistic nicety of proportion in their lines the new MODART models contribute wonderfully to perfection of figure.

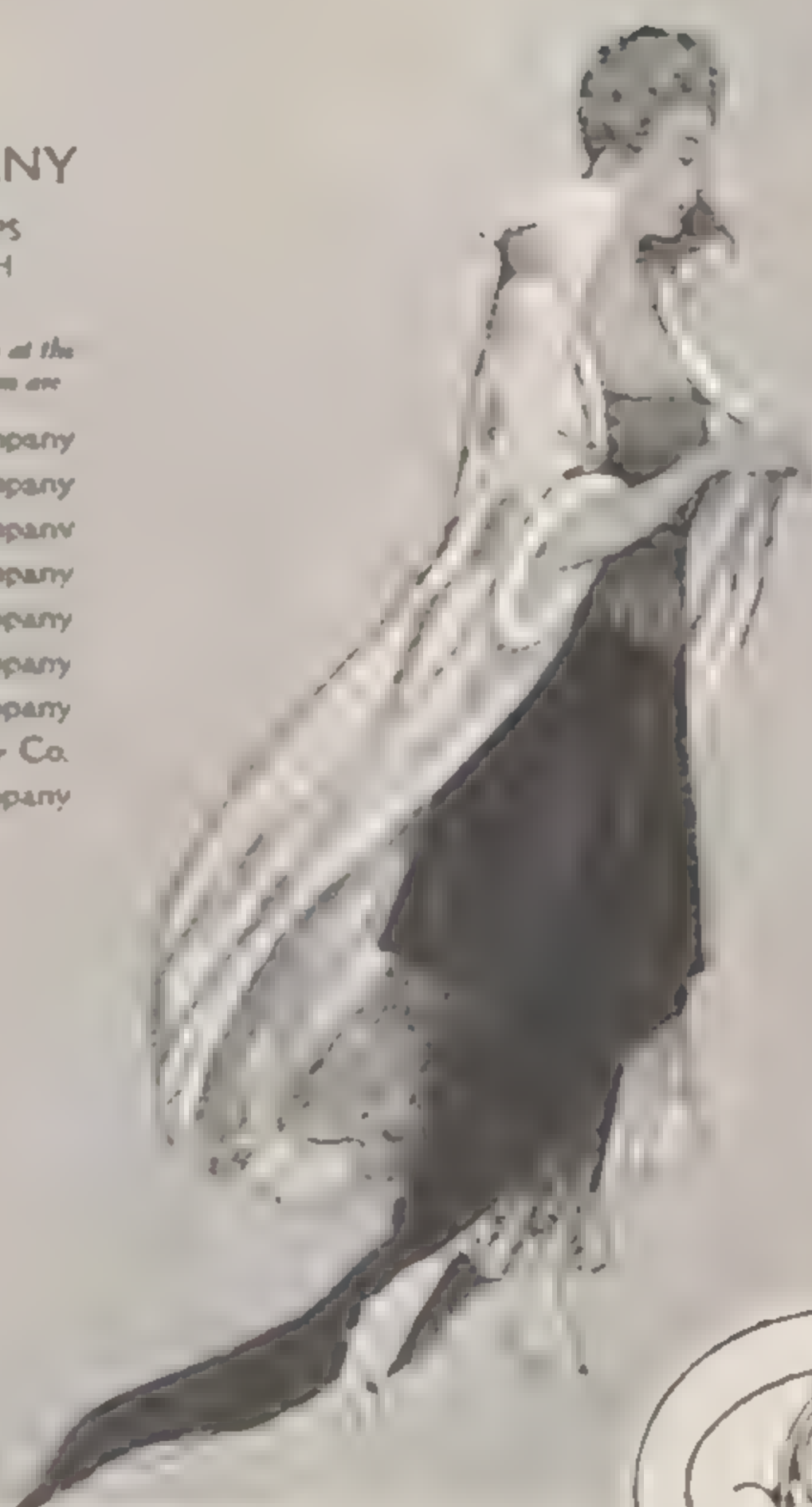
Write for Spring Style Booklet

MODART CORSET COMPANY

NEW YORK OFFICE STUDIOS & SHOPS
543 FIFTH AVENUE SAGINAW MICH

A sample line of MODART Designs can be seen at the principal stores throughout the country among whom are

Boston . . . Wm. Filene's Sons Company
Chicago . . . Carson, Pirie, Scott & Company
Cleveland . . . Marshall Field & Company
Detroit . . . Wm. Taylor Son & Company
New York . . . J. L. Hudson Company
Pittsburgh . . . Saks & Company
San Francisco . . . Joseph Horne Company
St. Louis . . . Raphael Weill & Co.
The Famous Barr Company



ON HER DRESSING-TABLE

POTTERY is chosen for containers for the new series of toilet preparations shown on this page, a steel gray, mottled pottery molded into simple shapes, and in every way in distinct contrast to the magic creations of the glass-blower's art with which perfume lovers are familiar. The labels on this series are gold colored and the binding ribbons are of striped yellow and black satin. The containers—each of which, being Venetian, bears without blushing the neat subtitle, "A Rhapsodie in Perfume"—are in all shapes and sizes and show an even greater variety than do the usual glass bottles and jugs and boxes. Especially attractive in shape is the toilet-water bottle, and the extract comes in an odd little receptacle much like a funnel upside down. The creams, powders, and extracts are all of a uniformly pleasing excellence.

The toilet-water has that gratifyingly fresh fragrance which is such a pleasant aftermath to a bath, and the extract is intangibly suggestive of Venice and things Venetian. Unlike some vanishing creams, that belonging to this series does really vanish when it is massaged lightly into the skin, and it is unusually smooth to the touch.

The sachet is pink and is just pleasantly pervasive, while the face powder, which is just barely cream enough to be called cream, is perfumed only slightly, and has a rather cool, aromatic scent. To her who is fond of sweet-smelling things the eau de Cologne with this series represents many a deep luxurious breath, for while the quality of it is quite as delicate as that of the other preparations, the quantity is surprisingly generous.

Beginning on the upper row at the left of the group of articles photographed on this page are: the toilet-water, \$2.50; eau de Cologne, \$1; extract, \$4; and liquid rouge, 75 cents. There is also a salve rouge made in a flat jar for \$1. Starting from the left on the lower row are: the vanishing cream, \$1; face powder, \$1; and the sachet, \$1. The cold cream, which is not illustrated, is put up in a jar similar in shape to that in which the vanishing cream appears and may be had in jars in either of two sizes for 50 cents and \$1, respectively.

TRAVELING TOOTHBRUSHES

The born adventurer, man or woman, who at a second's notice is ready for Kamchatka or Monte Carlo, always demands that one second to obtain a toothbrush as a traveling companion. Yet

small as it is, this article is often a nuisance. Even when the brush is dry the handle is frequently too long to fit into the hand-bag, and when it is wet one does not want to fit it in. All travelers, therefore, will welcome an ingenious device whereby a brush on a short amber handle may be turned back into a celluloid box, the lid of which fastens over the brush with a clasp. This box is perforated, top and bottom, with tiny holes to provide ventilation, and it serves as handle, when the brush is unfolded.

By this clever contrivance, the brush may be dropped in the pocket or in the hand-bag with no danger to clothes or bag from moisture, and no danger to brush or individual through contact of the brush with dust and germs. This device complete costs 50 cents. The brush can be renewed for 25 cents, and the case for 35 cents.

DOUBLING TIME WITH A LITTLE TROUBLE

How to live on twenty-four hours a day is a problem which often confronts the fashionable woman during the winter season. But there is a certain beauty specialist who says she has solved it by her particular method of facial treatment, believing that when the face becomes pale and tired a woman loses both her charm and her energy. Not the use of cosmetics, but scientific cleanliness is the basis of this treatment, which by the patting in, without rubbing, of certain oils and creams and lotions, stimulates the circulation and gives back to the skin its natural color and freshness. Removing unsightly tissue, filling out hollows, lifting the muscles, and beautifying the hands as well as the face,—these are some of the improvements accomplished by this treatment.

Much commendation has been received by this specialist from dwellers in towns far removed from New York for her home treatment boxes, which permit the woman who lives in California or Florida or Canada to perform for herself the work which is done by the assistants of this specialist in New York. These boxes, with explicit instructions for the use of their contents, come in two sizes, priced at \$5 and \$10 respectively. The larger box is a substantial affair of metal painted in gray, and may be locked. The treatments are \$2.50 each, or \$10 for a course of six.

Note:—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.



The smartest successors to the wilderness of glass bottles are all sorts and sizes of pottery containers

Kleanwell

It bristles with quality



Kleanwell—the thoroughbred toothbrush!

No mistaking the imported character! The transparent handles look their “class.” The Siberian bristles spring back after pressure and prove their quality. And they never loosen, never “moult.” They’re gripped in, anchored in by the patented machines.

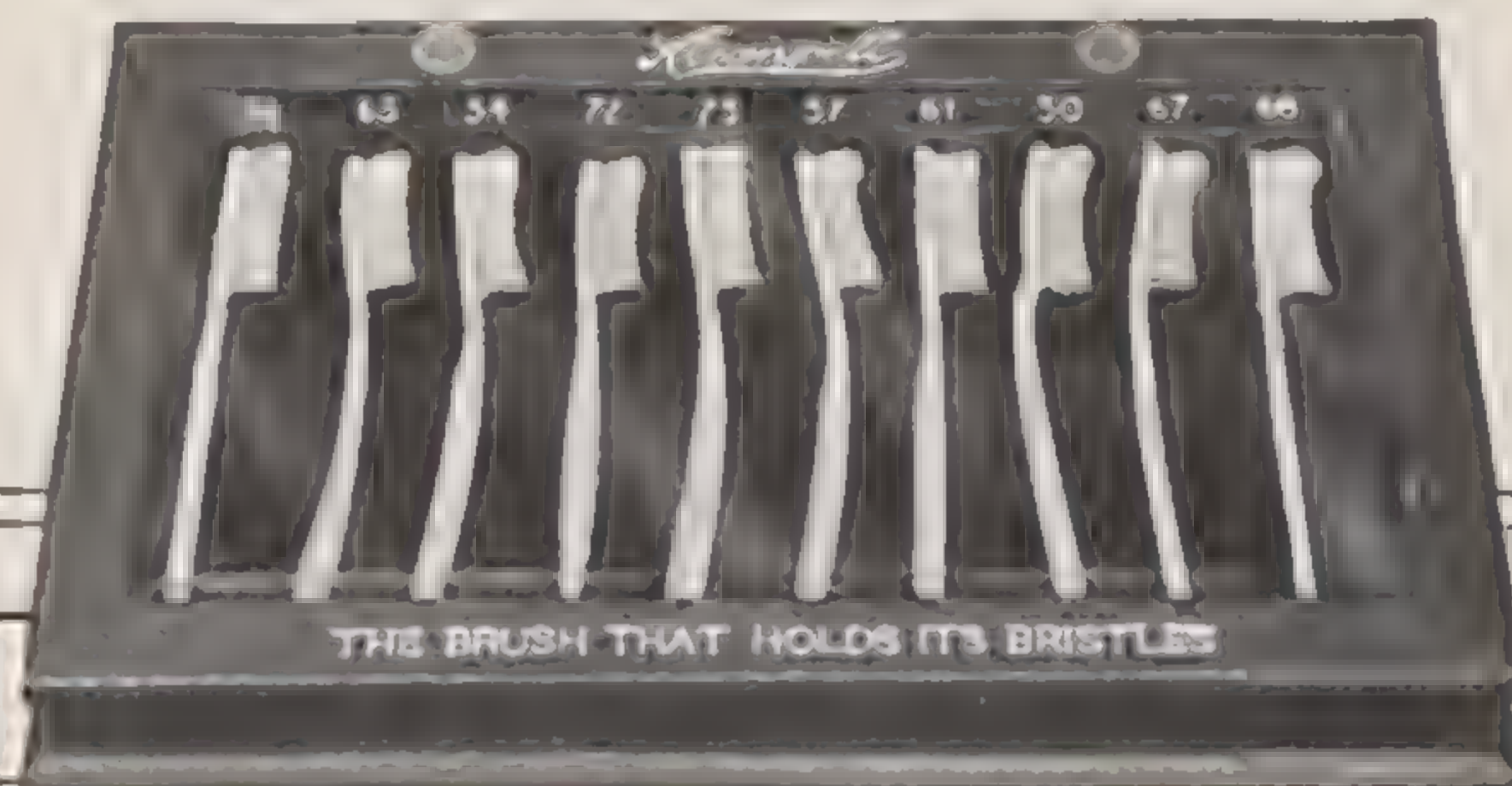
As for the seal on every Kleanwell box—they say, “Thumbs out except for owners!”

*Send 4 cents for Dolly's Kleanwell
—a tiny toothbrush.*

Alfred H. Smith Co.

Sole Importers

37 West 33rd Street - New York City



Smart Cloth Coats

from

Lamson & Hubbard

NEW models with the same style, charm and guaranteed quality as the famous Lamson & Hubbard Furs and Fur Garments.

Notice the military influence in style. Our designers have taken this wartime motif and added a gracefulness of line and distinctiveness in detail that lessen severity and enhance smartness.

These fashionable garments may be ordered direct by mail with a thorough guarantee of satisfaction or money returned.



No. B 61 Price \$27.50

Tailored walking coat shown in covert cloth with a 4-inch black velvet collar or if preferred, collar may be had of same material as coat. Full lined throughout. Swatches of black and white checks, navy or black serge, herring-bone stripes, Oxford grey mixtures or Scotch tweeds will be sent on request. Special sizes to order.



No. B 63 Price \$65.00

An exceptionally good value in finest imported vicuna cloth, made up in a becoming model for street wear. Richly lined throughout with charmeuse to match. Swatches showing many unusual colorings in vicuna cloths will be submitted for selection upon request.

No. B 53 Price \$16.50

Full belted sport coat shown in good quality covert cloth. Swatches of summer weight corduroys in a variety of smart colors to be made up in this model at the same price will be submitted on request.

Let us send you OUR SPRING CATALOG of Cloth, Rain and Sports Coats, Panama and Tailored Hats, etc. Mailed free on request.

We shall be glad to send goods on approval if you will give as a reference any business house or National Bank. We prepay all transportation charges.

Lamson & Hubbard

New England's Leading Furriers

70 BEDFORD STREET

BOSTON, MASS.



MUSIC

Calendar

JANUARY 25 TO FEBRUARY 25

Metropolitan Opera House, opera by the Metropolitan Opera Company every evening except Tuesdays and Sundays, and on Saturday afternoons; concert every Sunday evening.

MONDAY, JANUARY 25

Aeolian Hall, evening, concert, Flonzaley Quartet.

Hotel Waldorf-Astoria, 11:15 a. m., musicale, A. M. Bagby.

WEDNESDAY, JANUARY 27

Hotel Waldorf-Astoria, 8 p. m., concert, Schumann Club.

FRIDAY, JANUARY 29

Hotel Biltmore, 11:30 a. m., first Friday morning musicale; soloists, Geraldine Farrar, Luca Botta, and Pablo Casals.

Hotel Waldorf-Astoria, 2 p. m., "Moments Musicales," one of a series of concerts and recitals by well-known musicians.

SATURDAY, JANUARY 30

Hotel Waldorf-Astoria, 2 p. m., concert, Philharmonic Society.

SUNDAY, JANUARY 31

Aeolian Hall, afternoon, symphony concert, Symphony Society of New York; soloist, Leonard Borwick, pianist.

SATURDAY, FEBRUARY 6

Aeolian Hall, 2:30 p. m., symphony concert for young people, Philharmonic Society; soloist, Kitty Cheatham.

SUNDAY, FEBRUARY 7

Aeolian Hall, afternoon, symphony concert, Symphony Society of New York; soloist, Fritz Kreisler, violinist.

TUESDAY, FEBRUARY 9

New Aeolian Hall, 8:15 p. m., chamber music concert, Kneisel Quartet.

FRIDAY, FEBRUARY 12

Hotel Biltmore, 11:30 a. m., second Friday morning musicale.

SUNDAY, FEBRUARY 14

Belasco Theatre, 8:30 p. m., violin recital, David and Clara Mannes.

Brooklyn Academy of Music, afternoon, symphony concert, Philharmonic Society; soloist, Ossip Gabrilovitch.

Aeolian Hall, afternoon, symphony concert, Symphony Society of New York; soloist, Ethel Leginska, pianist.

FRIDAY, FEBRUARY 26

Hotel Biltmore, 11:30 a. m., third Friday morning musicale.

SUNDAY, FEBRUARY 28

Aeolian Hall, symphony concert, Symphony Society of New York; soloist, Ferruccio Busoni, pianist.

TUESDAY, MARCH 2

New Aeolian Hall, 8:15 p. m., chamber music concert, Kneisel Quartet.

SUNDAY, MARCH 7

Aeolian Hall, afternoon, symphony concert, Symphony Society of New York; soloist, Elena Gerhardt, soprano.

MONDAY, MARCH 8

Aeolian Hall, evening, concert, Flonzaley Quartet.

FRIDAY, MARCH 12

Hotel Biltmore, 11:30 a. m., fourth Friday morning musicale.

SATURDAY, MARCH 13

Carnegie Hall, 8:15 p. m., symphony concert, Philharmonic Society; soloist, Edouardo Ferrari-Fontana, tenor.

SUNDAY, MARCH 14

Belasco Theatre, 8:30 p. m., violin recital, David and Clara Mannes.

Brooklyn Academy of Music, afternoon, symphony concert, Philharmonic Society; soloist, Efrem Zimbalist.

WEDNESDAY, MARCH 24

Carnegie Hall, 8:15 p. m., Oratorio Society, "Joan of Arc," by Enrico Bossi, for the first time in America; soloists, Marie Sundelius, soprano; Lambert Murphy, tenor; Henri Scott, bass; orchestra of the Symphony Society of New York.

FRIDAY, MARCH 26

Hotel Biltmore, 11:30 a. m., fifth Friday morning musicale.

SATURDAY, MARCH 27

Carnegie Hall, 8:15 p. m., symphony concert, Philharmonic Society, Tchaikovsky program.

TUESDAY, APRIL 6

New Aeolian Hall, 8:15 p. m., chamber music concert, Kneisel Quartet.

FRIDAY, APRIL 9

Hotel Biltmore, 11:30 a. m., sixth Friday morning musicale.

FRIDAY, APRIL 23

Hotel Biltmore, 11:30 a. m., seventh and last Friday morning musicale.

MUSIC NOTES

AT NEW Aeolian Hall on Tuesday evening, January 12, the Kneisel Quartet played the following selections:

Quartet in F major. (First time in New York).....V. Tommasini

Quartet in C major, Op. 59, No. 3.....Beethoven

Pianoforte Quintet in F minor, Op. 34.....Brahms

The Spring Concert of the Musical Art Society, a choir of seventy singers, will consist of the following program:

Part I

Three Responses.....Palestrina

"In Monte Oliveti"

"Tristis est anima mea"

"Ecce vidimus sum"

Caligaverunt Oculi Mei....Michael Haydn

Crucifixus (8 parts).....Lotti

Jesu Dulcis Memoria.....Vittoria

Passiongesang.....Schreck

Cherubim Song.....Rachmaninov

Part II

Abend Auf Golgotha.....Othegraven

Part III

Gebet auf den Wassern.....Koessler

Psalm.....Grieg

Dirge of Darthula.....Brahms

Three Chansons of Charles of Orleans.....Debussy

Death on the Hills.....Elgar

Now Is the Month of Maying.....Morley

LAMSON & HUBBARD

70 Bedford Street, Boston, Mass.

Please send me your Spring Catalog showing new styles in Coats, Panama and Tailored Hats, etc.

Name _____

Address _____



Style Adaptability

THE designers of La Resista Corsets aim to fulfill two cardinal requirements.

First, they must fit the form perfectly and—what is of equal importance—comfortably.

Secondly, they must follow the trend of fashion, meeting every demand of the moment in their adaptability to the present modes.

It is the desire of every woman to have a perfect form. No modiste, however skillful, may hope to create a perfectly fitting gown upon a foundation lacking in some essential of the well-proportioned form.

The corsetiere who makes your corsets to order, makes the corsets to fit your particular figure—whether it be a perfect figure or not.

La Resista avoids a frequently recurring objection to the most carefully made-to-measure corset—the danger of *perpetuating a natural fault*.

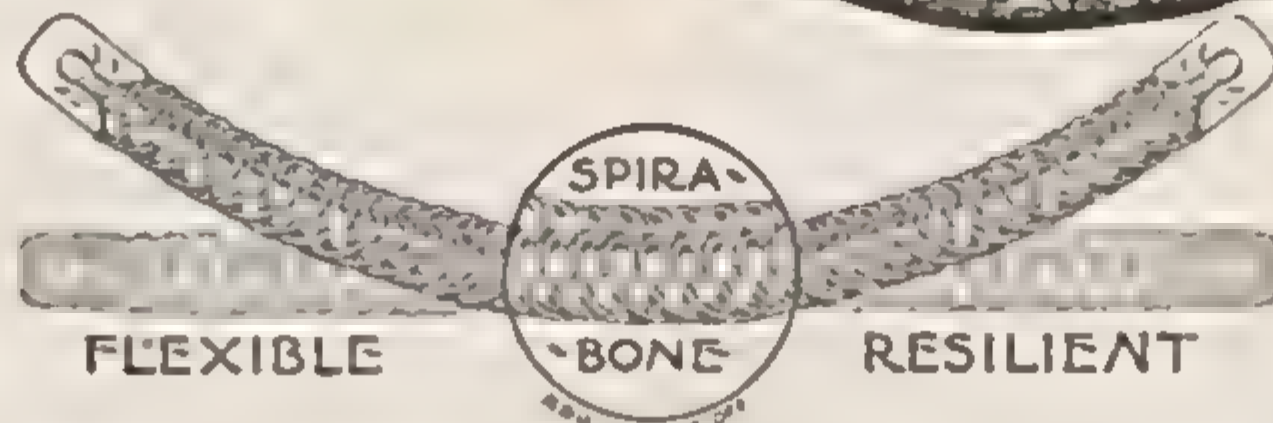
Being constructed upon perfect standards, the result of long, painstaking study, La Resista models mould the figure into well-defined lines of grace and beauty.

This is one of La Resista qualities that has won for them the enthusiastic endorsement of the best informed designers of fashion in the country.

The corset is the heart and soul of your gown. A gown constructed over a La Resista Corset is not only marked by a degree of individuality essentially its own, but expressive of every style-tendency of the hour.

La Resista

CORSETS



A MODEL FOR EVERY REQUIREMENT

EVERY change in fashions finds a quick reflection in La Resista designs. For every occasion there is a La Resista model. It is a corset actually designed for each and every purpose.

The model illustrated is one of the many Spring designs. Note the higher bust-line and the new slightly curved waist-line.

The well-dressed woman wears La Resista corsets for style, for flexibility, and for comfort.



Underlying Superiority

LA RESISTA Corsets have a *structural superiority* absolutely their own.

This is *Spirabone*, the modern substitute of the old-fashioned binding steels.

"Spirabone" is a flexible fabricated boning so constructed as to permit absolute freedom of movement, but possessing all the strength needed for the support of the body.

It is perfectly resilient, bends easily in every direction and *never breaks*. Light in weight, rustless, it retains the original shape of the corset under all conditions.

Few women realize the importance of "Spirabone rustless boning." The old steel stays, through perspiration and moisture, became corroded. Small particles of rust formed on the surface, thus making a rough, uneven surface which came into direct contact with the fabric of the corset. As the wearer moved about, the "corrosions" caught in the fabric, retarded the action of the corset and, in a short time, wore through the material. With "Spirabone" this is impossible.

It is the superiority of "Spirabone" over all other boning that accounts for the ever-increasing popularity of La Resista Corsets. "Spirabone" is by far the most notable advance made in corset construction in recent years.

The new Spring models are now being shown and can be obtained in the best stores throughout the country or at the La Resista Corset Shop, 11-B West 34th Street, New York. There is a La Resista model for every figure.

Booklet on Request

See the new creations in La Resista Corsets, direct from Paris, now shown in the good stores throughout the United States, or at La Resista Corset Shop, No. 11-B West 34th St., New York.

A Model for Every Figure

\$2.50, \$3.50, \$5.00—up to \$25.00

LA RESISTA CORSET CO.

11-B West 34th St.,

New York

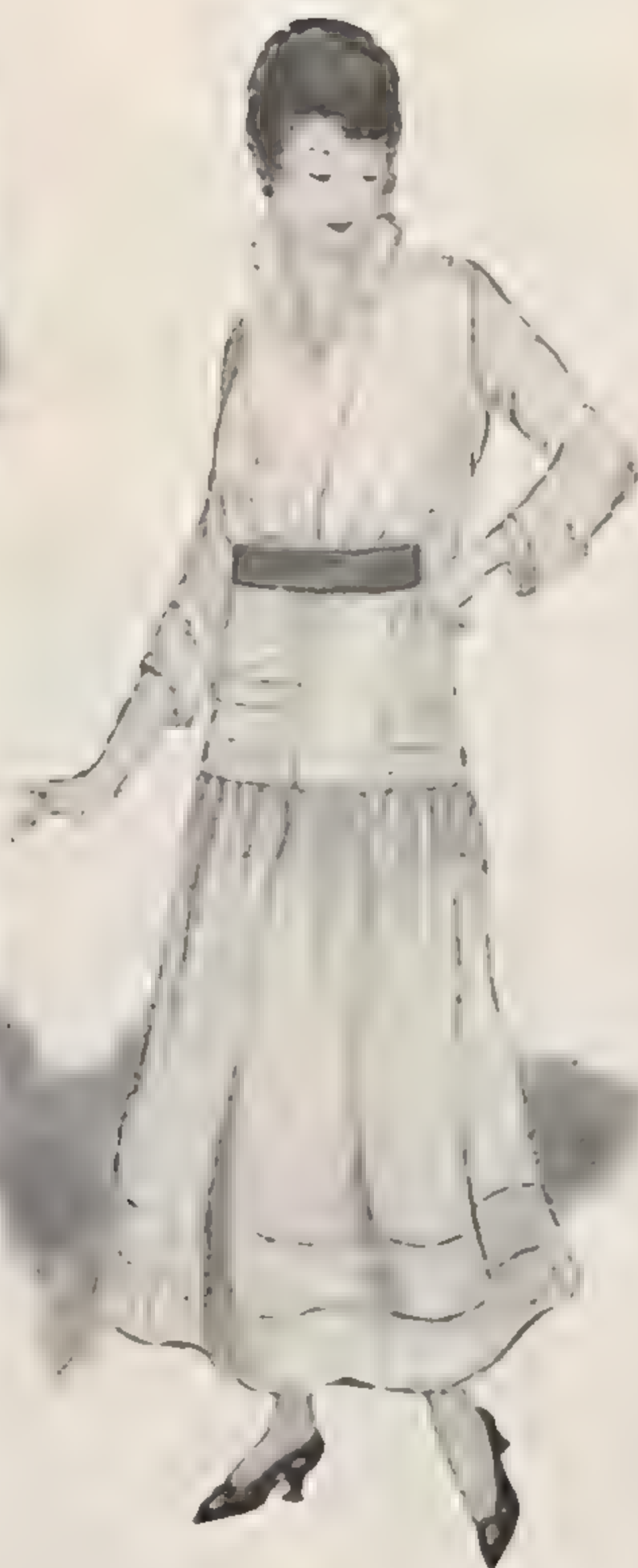


**MODEL 1707**

A navy serge dress with cream file silk vest and collar. Small pearl buttons on vestee. Sleeve with mousquetaire cuff. Skirt in yoke effect, trimmed with buttons.

This model in Black, Green, and Brown. Sizes 16 to 44.

Price, Prepaid, \$15.00

**MODEL 1448**

A white dress of imported cotton crepe with a fancy woven silk stripe; collar and cuffs of scalloped organdie embroidery; trimmed with crochet buttons; Copenhagen belt of fine satin ribbon. Additional colors: Copenhagen and Pink. Belts in Black, White, and Pink. Sizes 16 to 44.

Price, Prepaid, \$12.50

**MODEL 1605**

A navy crepe de meteor dress in Empire effect. Belt hand-embroidered, front and back, with gold and thread combination; collar, cuffs and vestee of fine filet lace. Also in Putty, Black, and Copenhagen. Sizes 16 to 44.

Price, Prepaid, \$18.00

Order Your Spring Dresses By Mail

We are in a position to offer the latest Spring Models at the lowest cost to you because we sell **ONLY BY MAIL**, thereby eliminating the expensive overhead of the larger store.

A trial order will convince you that we are right. Money cheerfully refunded if not satisfied.

Write for booklet showing our advanced Spring Styles.

Carleton Costumes

Inc.

286 Fifth Avenue

New York City

Calendar of Exhibitions

NEW YORK

Arlington Galleries. Recent portraits by H. Ledyard Towle, from January 18 to February 1.

Barnard Museum of Sculpture. Fort Washington Avenue, near 181st Street. Exhibition of antique sculpture collected by George Gray Barnard, in a building especially designed for the purpose. Opened December 20 for permanent exhibition. Admission free, for the time being, for the benefit of wives and children of French sculptors.

Brooklyn Museum of Fine Arts. Recent accession of paintings and decorative art, from January 4 for an indefinite period.

Egyptian Art Gallery. Opening exhibition of Egyptian antiquities from the collection of Robert de Rustafjaell, F.R.G.S.

Fine Arts Building. Annual exhibition of the Architectural League, from February 7 to 27.

Keppel Galleries. Exhibition of drawings by old masters, from January 7 to 30.

MacDowell Club. Bimonthly exhibitions of the work of American artists, beginning the first and the fifteenth of each month.

National Arts Club. Paintings and sculpture by members of the club, from January 6 to 31.

New York Public Library. Print Gallery: etchings by fifteenth century artists. Stuart Gallery: etchings, dry-points, aquatints, and lithographs by Félix Braquemond. Room 322: English eighteenth century prints from the Cadwalader collection. Exhibition Room, Seligman Loan Collection of portraits, letters, and manuscripts of Washington Irving.

Print Gallery: Paintings by Mrs. Rozel O. Butler, comprising figures and landscapes in Mexico, New Mexico, and Arizona, from January 6 to 27.

HARTFORD

Connecticut Academy of Fine Arts. Fifth annual exhibition of contemporary art, from February 15 to March 1.

PHILADELPHIA

Pennsylvania Academy of Fine Arts. Annual exhibition of contemporary American painting and sculpture, from February 7 to March 28.

SAN FRANCISCO

Panama-Pacific Exposition. Exhibition of contemporary art, foreign and American, from February 20 to December 4.

ART NOTES

A PROMISING activity marks the opening of the new year in the art galleries. After the long stretch of barren weeks, when interesting exhibitions have been few, and when notable sales have been additionally notable by their extreme rarity, this concerted effort to shake off the deadening weight of the war encourages a hope

that the art world believes in good resolutions, and that the remainder of the season may atone for the dullness of the first months of it.

The Knoedler Galleries opened early in January their first important loan exhibition of the year. Works of Goya, the great "solitary Spaniard" of the eighteenth century, and of the earlier El Greco, with his strange flickering light and fantastic gloom, formed the collection shown there, which was on view until January 24.

Paintings by Bryson Burroughs, curator of paintings at the Metropolitan Museum of Art, opened the year at the Montross Gallery, where they remained until the middle of January. Mythological and Biblical subjects, with but two modern scenes, were portrayed in these paintings, which merit, and will receive, a more extended note.

The Daniel Gallery continues the policy with which it began its existence. It inaugurated the new year by presenting to the public a considerable number of canvases representative of prominent artists of the modern school. Arthur B. Davies, George Luks, Robert Henri, and Jerome Myers were among the contributing artists.

The Arlington Galleries showed fourteen works of Bolton Brown, mist-shrouded landscapes of fine touch and delicate tone and a few figure subjects of pleasingly imaginative quality. "Winter Mist Lifting" and "Silent Night" were works of unusual beauty.

An exceptionally fine set of drawings by old masters opened on January 7 at the Keppel Galleries. Constable, Rousseau, and many other artists of note were represented there, and there were a number of original drawings for etchings which afforded opportunities for interesting comparison with the finished plate.

A very practical step in the direction of encouraging modern art has been taken by the Brooklyn Museum of Fine Arts, which recently opened a print laboratory for the benefit of etchers and engravers. Many etchers work at a great disadvantage through lack of the necessary apparatus for making prints in order to "try out" their work as they develop the metal plate. To meet this need, the museum has equipped a small room off the print gallery, and there any one seriously interested in etching or engraving may make prints and try experiments. On the opening of this room, its possibilities were demonstrated by Mr. Hugh M. Eaton, who gave a talk on the making of etchings, using the new press to illustrate the printing process.



Much of the fine quality of Raeburn's work is to be seen in this portrait of John Hawtry by John Watson Gordon, exhibited by the Ehrich Galleries among paintings by minor masters



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S O C I E T Y

Births

NEW YORK

Osborn.—On December 24, at their home in Detroit, Michigan, to Mr. and Mrs. Frederick H. Osborn, a son.

BOSTON

Webb.—On December 22, to Mr. and Mrs. Vanderbilt Webb, a son.

Died

NEW YORK

Bowdoin.—On December 2, at his home, Temple Bowdoin.

Dodge.—On December 27, at her home, Grace Hoadley Dodge.

Underwood.—On December 28, at his home, Major William James Underwood.

WASHINGTON

Davis.—On December 15, at his home, Major-general George Breckinridge Davis.

Engagements

NEW YORK

Bissell-Dell.—Miss Margaret Bissell, daughter of Mrs. Wilson S. Bissell, to Mr. Burnham North Dell.

Coe-Stowell.—Miss Emily Coe, daughter of Mr. and Mrs. Henry E. Coe, to Mr. Harley Lord Stowell, son of Mrs. Calvin D. Stowell.

Corning-Beatty.—Miss Helen Corning, daughter of Mr. and Mrs. Edward Corning, to Mr. C. Francis Beatty, son of Mrs. Theodore Drake Beatty.

Delano-Redmond.—Miss Sara Delano, daughter of Mr. and Mrs. Warren Delano, to Mr. Roland Livingston Redmond, son of Mr. and Mrs. Geraldyn Redmond.

Gillam-Love.—Miss Beatrice Arkell Gillam, daughter of the late Bernhard Gillam, to Mr. John Love.

Greenfield-Metcalf.—Miss Marjorie Paine Greenfield, daughter of Mrs. Ernest Martin Greenfield, to Mr. Jesse Metcalf, son of Mr. and Mrs. Manton B. Metcalf.

Hoyt-Frothingham.—Miss Elizabeth S. Hoyt, daughter of Mr. and Mrs. Henry R. Hoyt, to Mr. Thomas H. Frothingham, son of Mr. and Mrs. Theodore Frothingham.

Lavelle-Wilmerding.—Miss Anna Loretta Lavelle, daughter of the late Mr. and Mrs. Theodore Lavelle, to Mr. C. Mortimer Wilmerding, son of Mr. Louis Earle Wilmerding.

Tailer-Wing.—Miss Marie Tailer, daughter of Mr. and Mrs. J. Lee Tailer, to Mr. S. Bryce Wing, son of Mr. and Mrs. L. Stuart Wing.

BALTIMORE

Gibson-Felton.—Miss Louise Macgill Gibson, daughter of Mr. and Mrs. George T. M. Gibson, to Mr. William Hamilton Felton, Jr., son of Judge and Mrs. William Hamilton Felton.

BOSTON

Clafin-Marshall.—Miss Mildred Clafin, daughter of Mr. and Mrs. Adams D. Clafin, to Mr. Henry H. Marshall, son of Mr. S. Duncan Marshall.

Millett-Booth.—Miss Hilda Millett, daughter of Mr. and Mrs. Josiah B. Millett, to Lieutenant William H. Booth, U. S. N., son of Dr. and Mrs. E. G. Booth.

CHICAGO

Dummer-Fisher.—Miss Katharine Dummer, daughter of Mr. and Mrs. W. F. Dummer, to Mr. Walter Tenney Fisher, son of Mr. and Mrs. Walter L. Fisher.

Hamill-Clow.—Miss Eleanor Hamill, daughter of Mr. and Mrs. Ernest Hamill, to Mr. Kent Clow, son of Mr. and Mrs. William E. Clow.

Wells-Merritt.—Miss Dorothy G. Wells, daughter of Mrs. Frank Wells, to Mr. Walter H. Merritt.

MINNEAPOLIS

Robbins-Baker.—Miss Dorothy Gillespie Robbins, daughter of Mr. and Mrs. John Bailey Robbins, to Mr. Cary F. Baker.

PHILADELPHIA

Brock-Lewis.—Miss Louise Blake Brock, daughter of Mr. and Mrs. John W. Brock, to Mr. Francis A. Lewis.

Hinman-Rodman.—Miss Eunice Bowditch Hinman to Dr. John Stewart Rodman, son of Dr. and Mrs. William L. Rodman.

Hodge-Lockwood.—Miss Helen Hodge, daughter of Rev. Dr. and Mrs. George Woolsey Hodge, to Mr. William E. Lockwood, Jr.

Reath-Appleton.—Miss Elizabeth Roberts Reath, daughter of Mr. and Mrs. Theodore W. Reath, to Mr. John Adams Appleton, son of Mr. and Mrs. Robert Appleton.

PITTSBURGH

Smith-Painter.—Miss Eleanor H. Smith, daughter of Mrs. Frank Biddle Smith, to Mr. George E. Painter.

Thaw-Slade.—Miss Henrietta Thaw, daughter of Mr. and Mrs. Benjamin Thaw, to Mr. Lawrence Slade.

SAINT LOUIS

Gatch-Hill.—Miss Katherine Gatch, daughter of Mr. and Mrs. Elias S. Gatch, to Mr. Lockwood Hill, son of Mr. and Mrs. Walker Hill.

Goodbar-Schoepf.—Miss Virginia J. Goodbar, daughter of Mr. and Mrs. Alvan B. Goodbar, to Mr. Albin Kelsey Schoepf, son of Mr. and Mrs. William Kelsey Schoepf.

Robertson-Buchanan.—Miss Alexandra Robertson, daughter of Mr. and Mrs. Victor Robertson, to Mr. Edward Ripley Buchanan.

WASHINGTON

Clark-Thomson.—Miss Genevieve Clark, daughter of Mr. and Mrs. Champ Clark, to Mr. James M. Thomson, son of Dr. Pembroke Thomson.

Cofer-Vought.—Miss Henrietta Leland Cofer, daughter of Dr. Leland R. Cofer, to Mr. Donald W. Vought, son of Mr. and Mrs. I. Vought.

Colton-Hagner.—Miss Margery Colton, daughter of the late Colonel Francis Colton, U. S. A., to Mr. Randall Hagner.

Reyburn-Harrington.—Miss Eleanor Crozier Reyburn, daughter of Mrs. John E. Reyburn and the late John Reyburn, to Lieutenant Francis Clark Harrington, Corps of Engineers, U. S. A.

Rogers-Christian.—Miss Elizabeth Reid Rogers, daughter of Mr. and Mrs. Richard Reid Rogers, to Prince Christian.

Weddings

NEW YORK

Briggs-Rochester.—On January 4, at the home of the bride's brother, Mr. John C. Rochester, in Ardsley, Mr. Leland Stanford Briggs and Miss Katherine Rochester, daughter of Mrs. Robert S. Reid.

Brown-Serman-Clarke.—On January 5, in the chapel of St. George's Church, Rev. Stanley Brown-Serman, rector of Zion Church, Dobbs Ferry-on-Hudson, and Miss Marion M. Clarke, daughter of Mr. and Mrs. E. Arthur Stanley Clarke.

Farnum-Post.—On December 29, at the home of the bride's sister, Mrs. George G. McMurty, Jr., Mr. Charles S. Farnum and Miss Ethel Maud Post, daughter of Mrs. Alfred Seton Post.

Gilman-Cooke.—On December 31, in Carrollton, Missouri, Dr. Robbins Gilman, son of Mr. Theodore Gilman, and Miss Catheryn C. Cooke, daughter of Mr. and Mrs. Jeremiah A. Cooke.

Hyde-Andrews.—On January 20, in St. James's Church, Mr. Nelson Collingwood Hyde, son of Mr. and Mrs. Salem Hyde, and Miss Naomi Andrews, daughter of Mr. and Mrs. Samuel W. Andrews.

Padelford-Bigelow.—On December 28, Mr. Edward M. Padelford and Mrs. Sophia Dallas Borda Bigelow.

Whitlock-Gibb.—On January 23, in St. Thomas's Church, Mr. Bache McEver Whitlock, son of Mrs. Bache McEver Whitlock, and Miss Dorothy Gibb, daughter of Mrs. Arthur Gibb.

BOSTON

Morgan-Turner.—On January 30, in St. Paul's Church, Brookline, Mr. Lawrence W. Morgan, son of Mr. George M. Morgan, and Miss Esther P. Turner, daughter of Mr. and Mrs. William D. Turner.

Peabody-Jacob.—On January 9, at the home of the bride's aunt, Mrs. William M. Barnum, in Mamaroneck, New York, Mr. Richard Rogers Peabody and Miss May Phelps Jacob, daughter of Mrs. William H. Jacob.

CLEVELAND

Wick-Chandler.—On January 2, Mr. Kenneth B. Wick, son of Mr. and Mrs. Henry C. Wick, and Miss Katherine S. Chandler, daughter of Mr. and Mrs. George N. Chandler.

PITTSBURGH

Chess-Sterrett.—On December 29, at the home of the bride's parents, Mr. Philip Sheridan Chess, son of Mrs. Harvey B. Chess, and Miss Marion Kennedy Sterrett, daughter of Mr. and Mrs. James Ralston Sterrett.

PROVIDENCE

Wheelwright-Bill.—On January 30, in the First Presbyterian Church, Ogdensburg, New York, Mr. Maus Schermerhorn Wheelwright, son of Mrs. Charles S. Wheelwright, and Miss Ruth Coburn Bill, daughter of Mr. and Mrs. James Rawson Bill.

WASHINGTON

Hume-Haywood.—On December 2, in the Church of the Covenant, Dr. Howard Hume and Miss Doris Haywood, daughter of Mrs. William Haywood.

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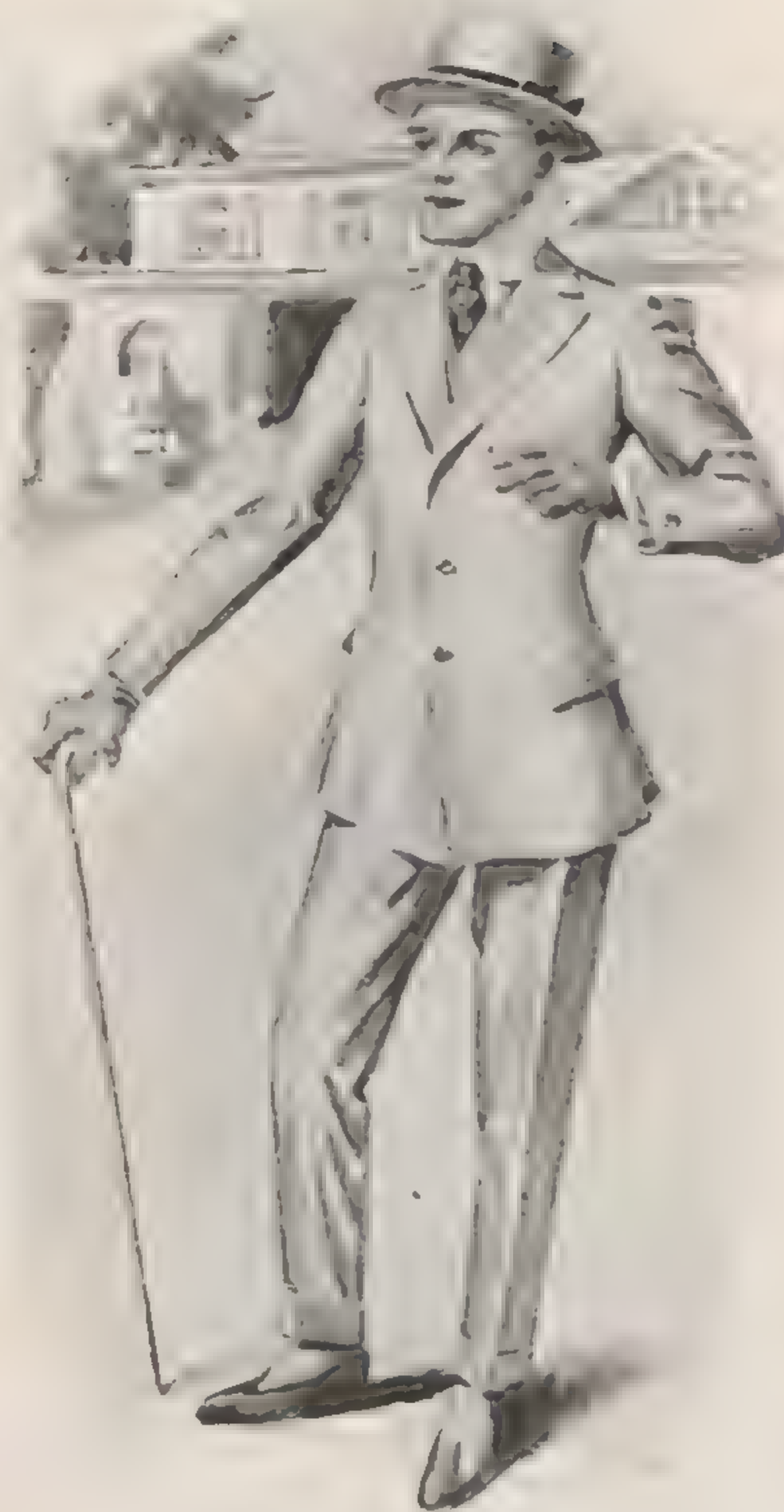
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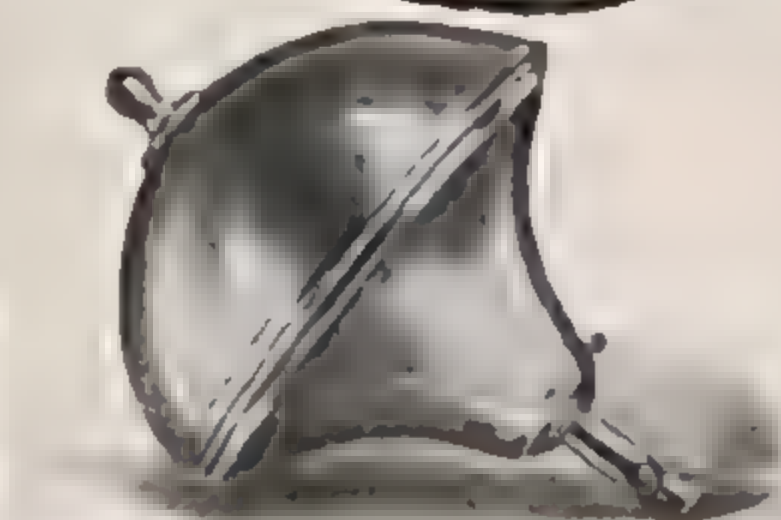
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MONTE CARLO IN THE RÔLE OF NURSE

IN spite of the excitement, the sorrow, and the always not far from immediate danger, the Riviera turns a serene countenance to the world. The beautiful gardens of Monaco have been kept as perfectly as ever, and the Riviera has been, and still continues to be, a refuge ideal for all classes of combatants and non-combatants alike. Indeed, it has been almost the only spot on the map of Europe where one could sleep at night undisturbed by the fear of being casually decapitated by a bomb.

It may seem a sacrilege to say so, but on the Riviera there has been a great dearth of wounded—not enough to go around—and hundreds of smart women on the waiting lists have been hoping that they, in turn, might be called upon to care for a hero. Well may they covet this privilege, too, for the wounded soldiers who return from the front are not pitiful objects; far from it.

HEROES FROM THE FIRING-LINE

The wounded are usually splendid young saplings transiently in bed because, perhaps, of a bullet wound in the hand, or both hands, or maybe in the chest, or a leg, but they are otherwise well and strong and healthy—and perfectly happy. Alas, poor heroes, they have been having the time of their lives; they do not want to talk about their wounds at all, but about the fights and scrimmages they have been in; and what they most want to know is when they will be well enough to get back with "the fellows" on the firing-line.

Among the two hundred wounded men who arrived from the neighborhood of Bar-le-Duc after three days and nights in the train, some of whom had not had their uniforms off for a month and all of whom had to have wounds dressed and bullets and pieces of shell extracted, there were none who complained. Are we then to conclude, indeed, that notwithstanding our high state of civilization man is in his natural element fighting, running the earth in bands, living in caves, and otherwise conducting himself like—like his ancestors?

THE SOLDIER'S FETISH

There is a vast difference between a sick man and a wounded man. A convalescent soldier, even if minus an arm or a foot or something, has the glow of healthy color in his cheeks; the life in the open has made him very fit. He walks, if he walks at all, with his head proudly erect, and his lips smiling. The hardships endured in the trenches—the days without food, the nights without shelter—seem to have affected him not at all; he is ready to do it all over again, for he would rather have the German war-helmet he has captured, and those torn holes in his uniform, than a Nobel prize and a whole peace palace all to himself. Alas for the indiscreet one who misguidedly offers to mend the nasty holes sawed by the shrapnell—the uniform may be carefully cleaned, perhaps even redyed, but the bullet holes are sacred; they are, pathetically, the soldier's fetish.

The mere women console themselves with the thought that, after all, the *sac à outrage* is quite as useful and, perhaps,—who knows?—more honorable than the gun. This useful article, like the heart of woman, has become considerably larger to meet the exigencies of war. The capacious bags are quite the most conspicuous adjunct of the smart woman's toilet on the Riviera this winter. She may be on her way to the Sporting Club for a game of bridge, but she carries her *sac à outrage* with her, and between the rubbers she knits or crochets a few rounds of something warm.

The handsomest bags are of flowered satin. A full yard of the material is re-

quired, and this is gathered at each end on two large rings, either of metal or of covered wood. The bags are closed at each side, either with or without an extra set-in piece, and are often finished by a smart bow at one corner. Such bags are receptacles, not only for quantities of woollens, but for packs of cards, and various other things for amusement as well as for comfort.

SUPPLYING THE DEMAND FOR SOLDIERS

In order to try to supply the demand of the fair guests along the shores of the Mediterranean for wounded heroes to care for, Dr. Drugman, who is a society physician—or physician to society—with Lady Watts, a charming Englishwoman, has completed a project whereby a number of convalescent English officers, both of the army and navy, have been "ordered" to Monte Carlo for the completion of their recovery. The Hotel Saint-James, near the Casino, has been equipped for their convenience, and the convalescent soldiers are adding immensely to the gaiety of things. They are the guests of the Principality, and are not allowed to spend a cent, no matter if they own kingdoms and palaces at home.

Previous to the opening of the grand opera season, Mme. Félicia Litvinne, celebrated Russian grand opera singer and soloist to the Czar, devoted her talent to singing the national anthems of all the Allies for the pleasure of the convalescent soldiers. Mme. Litvinne has sung in the public gardens of Nice, as well as in the Casino at Monte Carlo. After the performance she herself passes the kepi of some soldier, for voluntary contributions. She generally gets it full, and has in this way raised large sums for the care of the soldiers.

HABITUÉS OF THE RIVIERA

M. Raoul Gunsbourg, the indefatigable manager of the opera at Monte Carlo, has had his family responsibilities enormously increased since the war began. He has housed at his château in the neighborhood of Lyons, the wives and children of all the artists and musicians who have appeared at the Casino and who are serving under the colors. M. Gunsbourg seems as happy as a schoolboy under the heavy weight of his new duties as foster-father to a multitude.

M. Jehan, the well-known director of the orchestra which has gained such renown at Monte Carlo, has had rather a bad time of it this summer. With his wife, he went to Spa, where he was to direct the concerts during the summer, but he soon found himself a prisoner of war, and for a time was unable to extricate himself from the German net. He and his wife suffered many hardships and feel quite content to be back in Monte Carlo alive, and not too much the worse for their unpleasant experience.

The Grand Duchess Anastasia of Russia (and no Riviera season is complete without her) has changed her title of Mecklenburg-Schwerin to that of Michailovna, and this year she is sure to receive an ovation on the Riviera on account of the stand she took against her son-in-law—who happens to be Kronprinz of Germany—because she held that he had unneedfully devastated and robbed the château of Baron de Baye in the Ardennes, after having occupied it with his staff as an uninvited guest.

The Grand Duke Michael and Countess Torby who, with their two young daughters, Countess Nada and Zenia, are habitués of Cannes, have endowed a number of beds in the various Riviera hospitals, and their example has been followed by numerous others. Sir Henry and Lady Samuelson are confining their activities to Beaulieu and its precincts.



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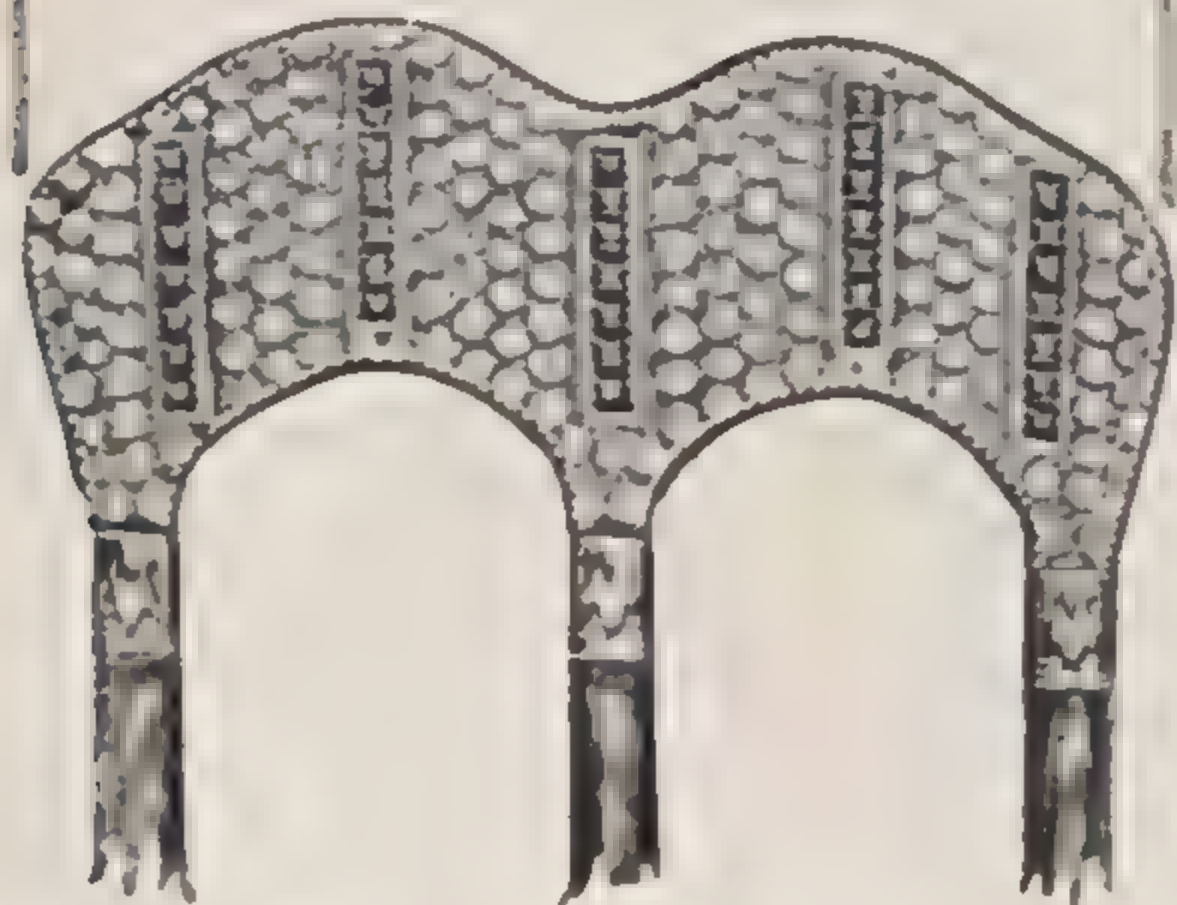
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Silverite Three-Pronged Comb
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IN this season of frozen roads, when a warm noonday sun will transform the surface of the earth into a dressing of slimy mud, and when sidewalks and slushy gutters are liable to be the rule rather than the exception, it is a difficult matter to keep the floor of a car neat and clean. The modern closed car has well been likened in point of luxury, comfort, and appearance to the library and drawing-room of the owner's home; therefore, why should not the same precautions be taken to protect this "drawing-room on wheels" from the damage to appearance done by mud and dirt, as are taken in the house? A device recently brought out that should greatly assist in this effort is a small fiber mat fitted to a stout framework provided with clips; this mat may be attached to the running-board on either side of any car. The clips are in the form of strong-tempered springs that securely clamp the frame and mat in position. Such a mat, which may be removed without difficulty, serves to protect the finished surface of the running-board at the point of greatest use. The mats may be had in any of several sizes and cost \$3.50 each, complete.

AMELIORATING THE LAW

The ordinances that are now being enacted in a large number of cities and towns against the use of glaring headlights have been productive, not only of many original types of lights, but also of attachments that will enable the owner of one of the lighter types of cars to revise his equipment to correspond to the newer laws. One of these that possesses a distinct advantage in that it may be attached to any headlight, whether of the electric or acetylene type, consists of a translucent hood or shade that fits into the lens container. This does not cover the entire lens, and therefore allows the bright rays from the lower portion to be projected upon the road ahead so that the value of the bright lights is not entirely lost. It is only the portion of the rays that would glare directly into the eyes of a pedestrian or the driver of another car that are reduced in intensity; thus the device is adapted for continual use in driving in the country as well as in the city. This attachment is slightly bell-shaped so that it projects outward from the lens, and the space between the lens and the attachment allows a circulation of air that prevents either the glass or the dimmer from becoming heated.

WATER FILTERED WHILE YOU WAIT

In the days of the steam automobile, a large portion of the weight allowed for fuel, accessories, and luggage was occupied by the water-tank. The total amount of oil, gasoline, and water carried by the modern touring-car is considerably less, in relation to its size, than the water alone that was required for the old steam car. This has given makers an opportunity to add attachments that make for a degree of luxury and comfort in touring that was never dreamed of by motorists of ten years ago; but even now the required saving of weight and space in a well-outfitted touring-car is a problem. For continued tours through sparsely settled sections of the country, pure drinking water sufficient for all the occupants of a car would require an undue amount of space, and the temptation is to eliminate this form of "super-cargo" and to "trust to luck" at road-

side springs, brooks, or wells. A device, however, which will materially increase the peace of mind of the average motorist, and which will enable him to use, with safety, the drinking water of almost any roadside spring, consists of an aluminum tube containing a bone charcoal filter. Into this tube are inserted two quill-like ends of aluminum which may be withdrawn and reversed. Thus a sort of "soda-water straw" is formed that renders a cup or other container unnecessary. All the water, of course, passes through the filter, and as this may be replaced or cleaned easily, the device may be used continually without danger of germs.

THE LOW-PRICED CAR SHOWS THE WAY

It sometimes happens that the light, low-priced car "shows the way" in design of body refinements that will eventually be adopted by cars of the more expensive type. This is not necessarily a prediction, but it would seem that one of the newcomers to the light-car field possesses several features that are worthy of emulation. One of these is the use of electric door latches in the place of door handles. A spring-actuated catch holds the latch in place. This catch may be released, however, by the slight pressure of a button which replaces the door handle and which operates a magnet excited by current obtained from the lighting and starting battery. By this means the door may be set sufficiently tight so that all possibility of its rattling is eliminated, and yet the exertion required to move the latch is nothing more than the touch of a finger upon the spring.

THE LATEST—SLIDING DOORS

The continually increasing demand of motorists for space in which the necessary articles of automobiling may be carried is well illustrated in the design of one of the newest cars to make its appearance. On this particular model all of the dashboard instruments have been concentrated at the left half of the dashboard, directly in front of the driver. The space at the right is provided with a flat plate which forms a lock-controlled door that opens into a compartment in which gauntlets, caps, goggles, spark-plugs, wrenches, and other possible requirements of the driver's outfit may be safely carried.

At first thought, the design of the doors of an automobile is one of the last features that the average motorist would consider susceptible of radical change. Fore-doors are now generally accepted as standard in design; nearly all doors swing outward for the convenience of the occupants of the car, and concealed latches and hinges are about the only changes that the last few years have witnessed. But now an exclusive body-builder, whose specialty is work on individual orders, has produced a set of sliding doors. There is no change from the usual position of doors, but instead of swinging, these roll backward into the panels. As steel or aluminum may be used in the construction of the body these doors may be made of almost the same width as the thickness of the body shell; therefore there is nothing to mar the general stream-line effect. The action of a spring opens each door as soon as the proper button, which replaces the latch, is pressed; as the doors are shoved forward they are automatically held in place by means of a ratchet which is controlled by the button in question.



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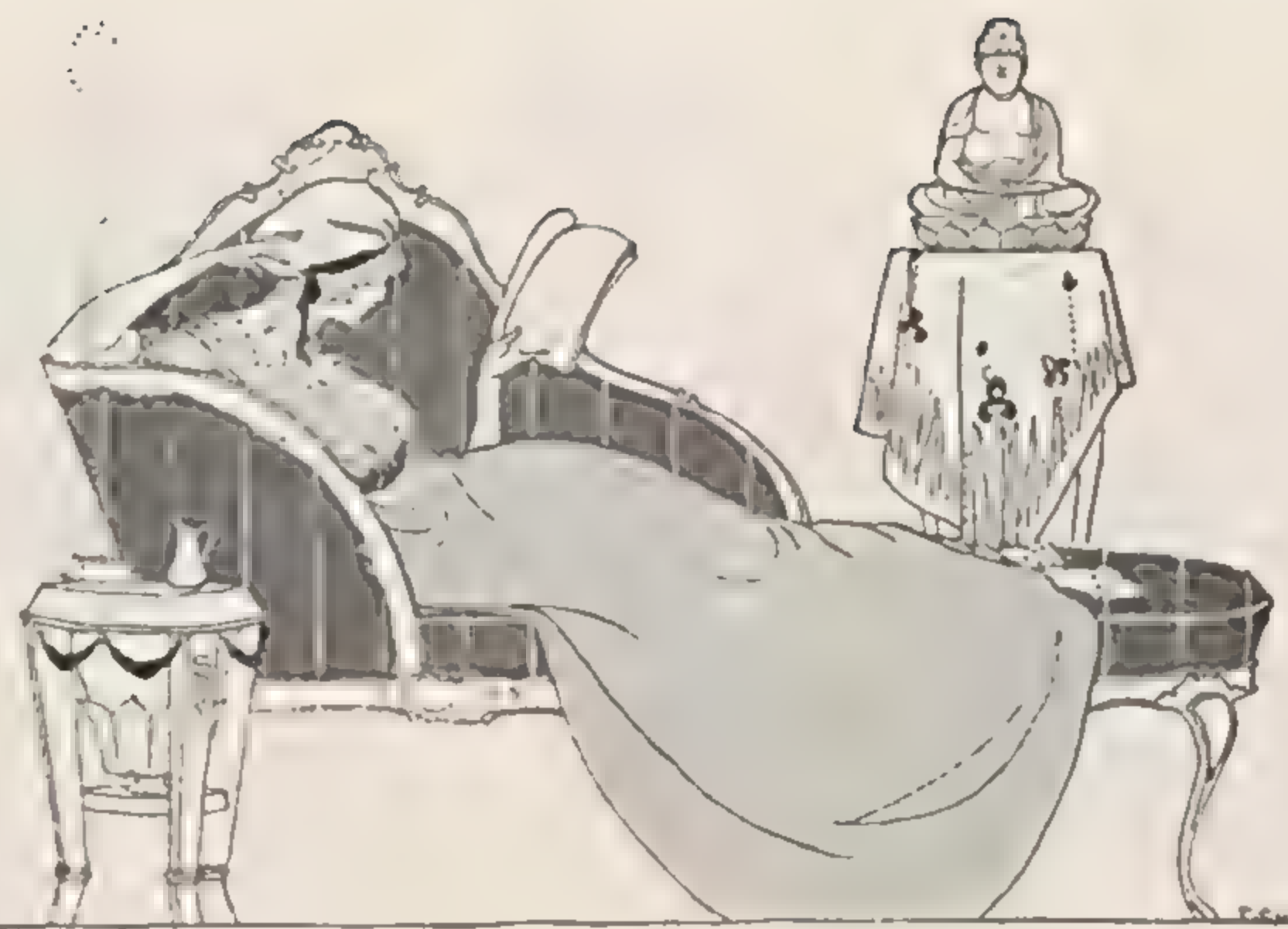
A smocked blouse—how attractive! The blouse shown at upper part of panel is white Georgette crepe, with a bit of smocking in the front, and hand-embroidered. Yoke effect and armholes outlined in hemstitching. The collar is wired in back, and has a hemstitched and embroidered turnover. \$16.50. Order number VKK1.

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WHAT THEY READ

LITERATURE incited by those financially interested in the product, like immigration promoted by common carriers, needs to be closely watched by the critic who would do his whole duty. Literary criticism as addressed to a considerable public through the daily and periodical press dates from hardly two hundred years ago, and advertising on a large scale by publishers is even newer. Both play an important part in molding the taste of many who buy and read books.

Some one has cynically declared that it is a cold day for the bookseller when the book buyer begins to read. This bit of cynicism applies probably to the sellers and buyers of rarities and editions de luxe, but the more book buyers who read current books the better, of course, also, for authors, publishers, and booksellers. It is going to be a cold day, however, for all three classes when the mass of uncritical readers who buy books because of their showy covers, or because they are widely advertised by means of striking phrases quoted from too-complaisant reviewers, begin to have a fastidious critical taste of their own. Cut and thrust criticism of the kind that begat Byron's "English Bards and Scottish Reviewers," and his rhymed inquiry that opens with the line, "Who killed John Keats?" has largely given place to almost indiscriminate praise. The literature of unrest especially, and the futuristic attempts of various kinds, have stricken hundreds of reviewers with a sort of critical paralysis. In place of an indiscriminate thundering down of everything that dares to be unusual, as was the wont of "The Quarterly," so savage and tartly, we see such a manifest fear among reviewers lest the oddest new thing in prose or verse prove the voice of a master, that almost any kind of crazy-quilt literature can get itself praised and bought, if not read.

The public and a part of its literary advisers are so strongly in revolt against American puritanism and whatever is "early Victorian," that any book that stops short of palpable pornography is likely to be certified as clean and wholesome by some reviewers, and to be seen upon the domestic library table where the wayfaring child may read. The situation thus produced is characteristic of the times, and is the natural result of the wholesome revolt from too much authority in criticism and elsewhere. The fact that many authors and some publishers are eager to put forth the risqué thing not because it is good, but because it is risqué, imposes a stimulative responsibility upon the critic. The critic must have the courage to strip the pretenders bare, and the intelligence to distinguish between the deliberate pose of oddity and the fresh and naive outpouring of a new and significant talent.

Anybody who has watched the progress of American and British letters for a generation knows that however scarce first-rate work may be to-day, there is a far larger amount of honest and hopeful

effort than at any time within the memory of living men. The patient watcher, however, will have seen in the past twenty-five or thirty years a vast deal of stuff, trivial, cheaply eccentric, worthless, or worse, hailed as great or promising greatness and then forgotten within a year. If some of the critics are to be trusted, several thousand works of genius have seen the light within the past ten years, works that make the twentieth century, in its tender youth, already the most notable period in the whole history of English letters. It is really difficult to believe that between 1905 and 1915 more great books have been published than in all the previous years back to the time of Geoffrey Chaucer.

BURNING THE MIDNIGHT OIL WITH THE NOVELISTS

THE DEMIGODS, by JAMES STEPHENS, coming so soon after "The Guardian Angels" of Anatole France, seems a sort of challenge from the Irishman to the Frenchman. Both show us celestial beings in ordinary association with men and women, and the angels of both betray human traits and take to human ways. As to the two sets of human characters, those of the Frenchman are Parisians, many of them conventionally respectable persons, some artists, archeologists, and bohemians, while the Irishman's characters are all peasant folk of vagabond instinct and practise, except for a man and a woman introduced incidentally by way of foil to the rest.

In the treatment of subjects so nearly akin the Frenchman and the Irishman, however, are sundered by much more than the width of the Channel, for Anatole France directs his effort toward rendering conventional religious conceptions ridiculous or worse, toward shocking his readers by sacrilegious wit into a perception of what he regards as the absurdities and crudities of Christian belief. Mr. Stephens, on the other hand, although he brings his angels to earth and sets them at ease among strumpets and vagabonds, breathes hardly a word to shock the conventional believer. His vagabonds steal and lie, to be sure, but he loves them because they care not for what Whitman calls the folly of "owning things," and because they love to dwell in the open and to sleep beneath the stars. This allegory of the simple life is not for those who desire a straight tale of realistic human adventure, but rather for those who possess something of the Celtic taste for the occult and the unreal. In spite of much humor, and some passages of singularly fresh beauty, the every-day reader of fiction will perhaps find "The Demigods" dull. (New York: The Macmillan Company, \$1.30 net.)

THE CAPTAIN OF HIS SOUL, by HENRY JAMES FORMAN, reads like a first attempt at fiction by a man of promising gifts. Mr. Forman, whose books of

(Continued on page 84)

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WHAT THEY READ

(Continued from page 82)

travel have done him credit, lays the scene of his novel in New York, and subjects his youthful hero to the fiery trial and alluring temptations that await the idealist in a vast commercial society. Those who know the bohemian resorts of New York, the pitiless methods of the brilliant business adventurer, the dire distresses of some who keep, and many who inhabit, cheap lodgings, the details of journalistic life, the indomitable courage of many a girl in the face of a world that seems icily cold, the ups and downs of those who live on the edge of a criminal career, will recognize the local color of this story as done with effective truth. One follows the struggles of the hero with unflagging interest, enjoys the half-score of "humans wariou" with whom he is thrown, and watches sympathetically the ruffled stream of true love. The best thing in Mr. Forman's book is the undaunted optimism maintained throughout a tale of genuine dramatic interest. Its defects, which happily stop short of crudity, suggest an apprenticeship to journalism and a failure to escape the habit imposed by necessity upon the journalist, the habit of writing rapidly once for all, and neglecting the ungracious task of revision and rewriting. (New York: McBride, Nast & Co., \$1.35 net.)

ACHIEVEMENT, by E. TEMPLE THURSTON, continues the story of the author's "Richard Furlong," the man of genius. Furlong, not deliberately, but from the necessity of his nature as a creative artist, sacrifices all else to his art. In the opening chapter of this new volume we see him at twenty-four, stricken with the loss of the wife who in spite of himself he held always as less to him than his art. He returns to his father and the mill where the father leads the narrow life of a miller and an orthodox believer in formal religion. One woman falls in love with him here, and he puts her aside. He has later adventures of the same sort and then a grand passion, but here the object is a married woman. His love for her enables him to paint the great picture of his career, her portrait. Then, just as they are about to part forever, comes the sudden suspicion, grossly expressed by her half drunken husband, and followed by an altercation in the course of which the lover slays the husband. The slayer escapes suspicion for the moment, though two women become aware of his crime, each of whom for love of him destroys the evidence. The end comes when he discovers that the police, after many months, are on his track. Mr. Thurston has told his story without undue insistence upon its erotic incidents, and with much more distinction and power than his earlier works might have led his readers to expect. (New York: D. Appleton and Company, \$1.35 net.)

PERSONS UNKNOWN, by VIRGINIA TRACY, is just frankly an old-fashioned story of love, crime, and detection, told in near five hundred breathless pages and tangled into a complex network of mystery. If you like that sort of thing you'll read "Persons Unknown" with an interest that may keep you sitting up for most of a midwinter night, for melodramatic as the story undoubtedly is, it nevertheless has strong literary qualities, and happily avoids the crudities that vulgarize too many detective tales. The scene is laid in New York, and the dramatic personæ are of both worlds, the upper and the nether. Most of the dialogue is clever and no small part of it is even convincing, while the narrative and descriptive parts are done with a nice attention to detail; the whole shows unflagging spirit in the execution of a difficult task. Mrs. Belloc Lowndes must look to her laurels as the modern mistress of English criminal fiction. (New York: The Century Co., \$1.35 net.)

STRINGS OF COLORED WORDS

THIS highly materialistic and practical world has rarely been long undisturbed by the voice of those who care naught for the things that most of the time engage the thoughts of their fellows, and the outcry of those odd persons who persist in prizing what many condemn and in contemning what many prize is again vociferous and persistent. Some of the siegers are content to employ old forms, while others seek new means of self-expression. Arthur Stringer, Clinton Scollard, Alfred Noyes, and Vachel Lindsay are poets of very different kind.

Mr. Stringer and Mr. Lindsay, especially, seek new forms, and insist, like others of the younger men, upon sounding the personal note. All genuine poetry is in a sense autobiographic, and perhaps Mr. Scollard's volume of poems mainly in conventional meters, Mr. Noyes's one-act drama in blank verse, entitled "Rada," Mr. Stringer's volume, "Open Water," made up of fifty hitherto unpublished poems in *vers libre*, and Mr. Lindsay's "The Congo and Other Poems," are all in their way equally revelatory of the authors, though Mr. Stringer employs oftener than the others the pronoun of the first person.

OPEN WATER, by ARTHUR STRINGER, need not have been prefaced with the modest and intelligent little preface setting forth the author's theory of verse. His poems speak for themselves to any intelligently sensitive ear, and carry a convincing music even though they are usually without end rimes and are disregarded of commonly employed meters. One hardly misses the end rimes and the ear is rarely disappointed in the music of the verse, though "O, odor" is a bad opening, and "in some dim room" a laboring line. As to Mr. Stringer's apparent belief that we are definitely done with end rimes as an outworn trick imposed upon our poets almost by accident, he may live to be convinced to the contrary. He sometimes employs end rimes himself, and he oftener uses the far older trick of alliteration. His, however, is not lazy man's verse, though it may tempt lazy imitators. As to the substance of Mr. Stringer's poems, it is pure gold, as worthy to be presented in artistic forms as any recent English poetry. Not one of the fifty pieces could be spared, and the best of them are worthy of almost any poet. Here we have the imaginative interpretation of nature, and, rarer still, perhaps the rarest thing in the poetry of any time or clime, we have a pathos that almost moves to tears. The poem entitled "Life" has this last quality in a degree rarely attained whether in prose or verse. One wishes that Mr. Stringer would sing oftener in his rare triumphant strain, but we can not be too grateful for his songs in minor key. (New York: John Lane Company, \$1 net.)

POEMS, by CLINTON SCOLLARD, is a volume of nearly two hundred pages; it contains five times the bulk of "Open Water," and presents for the most part the antithesis of Mr. Stringer's preferred forms. Nearly all the poems are rimed, and the rimes are of the familiar kind, as are most of the meters. It is the peculiar gift of Mr. Scollard to express simple thoughts and emotions in melodious, conventional verse. His oriental poems hardly have the authentic touch; doubtless he has been to the orient, but these poems could have been written by any imaginative man who had studied Egypt in the volumes of a well-stocked library. "Just at Moonrise" shows Mr. Scollard as a successful experimenter in relatively unconventional meter without end rimes. The short, rimed poem called "Flight" is one of the most imaginative lyrics of a

(Continued on page 86)

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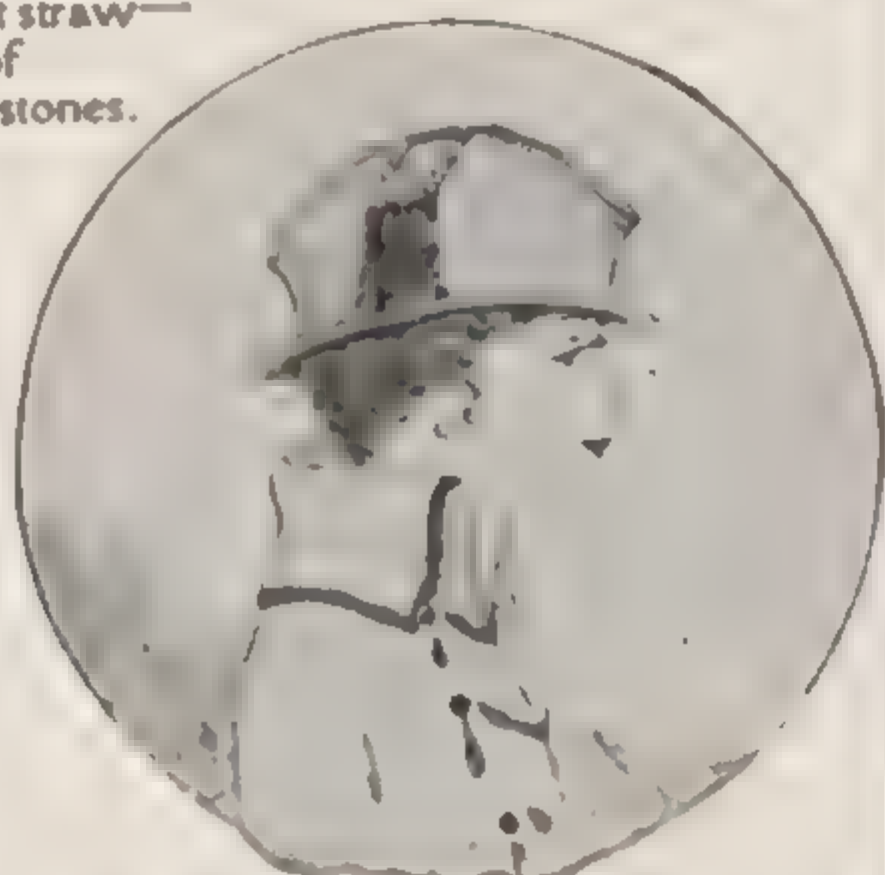
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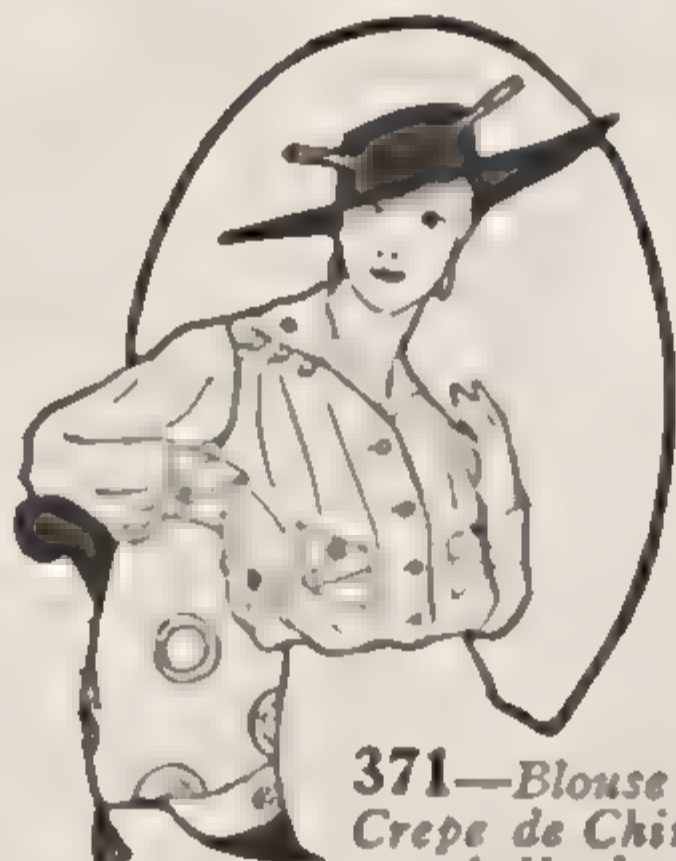
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A Luxury That Immediately
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Sent on Approval.

DESTROYS tobacco smell and
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Smoke and odors eliminated as by
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We are prepared to execute orders at very short notice for your complete outfits.

Established 1894.

WHAT THEY READ

(Continued from page 84)

volume characterized by rather too much of the fanciful and facile. (Boston: Houghton Mifflin Company, \$1.25.)

RADA, by Alfred Noyes, shows us the author as a dramatist and one with a sure touch, with the rare gift of conceiving and presenting a poignantly tragic situation. The little tragedy is of the Balkan War. It is written partly in prose, partly in blank verse, but in the moving pathos of the tiny thing one forgets the form, and thinks only of the substance. (New York: Frederick A. Stokes Co., 60 cents net.)

THE CONGO, AND OTHER POEMS, by Vachel Lindsay, opens with an introductory essay by the editor of a periodical especially devoted to poetry. The editor suggests that Mr. Lindsay's verse is "an authentic strain of the lyric message of this newer world" just as Tagore's poetry is of the old, old Asian world. Mr. Yeats is quoted as intimating that the very strangeness of Mr. Lindsay's verse may well be its best claim to attention and permanent value. There is no denying that Mr. Lindsay has a genuine lyric gift, and that in even his most extravagant forms of expression this gift makes itself heard. His notion that much of his verse should be intoned and some of it sung will necessarily repel many readers, for most of us can neither sing nor intone, and few, perhaps, will take the trouble to acquire those arts merely for the sake of reading Mr. Lindsay's poems, though such a method of reading poetry is probably as old as rhythmic expression in language. The verses called "The Congo" will entertain the curious in poetry, as will others in this volume. Mr. Lindsay's verse for children is certainly not better than much we already have of that kind, and his humorous verse is not very funny. Perhaps he will revolt at the opinion, but it seems to one reader that "In Memory of a Child" is worth all the rest of the volume, a lyric perfect in its simplicity, poignant in its sentiment, worthy of William Blake. (New York: The Macmillan Company, \$1.25.)

PEOPLE AND PLACES AND CONDITIONS

RECOLLECTIONS OF FULL YEARS, by Mrs. William Howard Taft, tells in nearly four hundred royal octavo pages some of the things that Mrs. Taft has seen in her own land, in Europe, Asia, Panama, Cuba, the Philippines, and elsewhere. As the daughter of a successful and highly reputable lawyer in Cincinnati, belonging to a family well known in the Presbyterian church, with a tradition of education and refinement, she knew all that was most agreeable socially in the city where Mrs. Trollope established her bazar, and where she found much material for her unpleasant book entitled, "The Domestic Manners of the Americans."

When little more than a girl, Mrs. Taft first visited the White House when Ruth-erford Hayes was its official occupant. Her husband, whom honorable office sought and sought again from youth to middle age, she married when both were still

young. Their life in Washington began when Mr. Taft was appointed solicitor-general. After that Mrs. Taft accompanied him to the various posts, usually executive, to which he was called in succession before he became Mr. Roosevelt's Secretary of War. The Philippine experience had great interest, and Mrs. Taft gives us instructive insight into insular politics and social life there.

The intimacy of Mr. Roosevelt and his Secretary of War was charming when as yet no cloud had come between the President and the man whom he was to designate as his successor. When Mr. Roosevelt returned from Europe in the midst of Mr. Taft's term, the two met, according to Mrs. Taft's testimony, on the most cordial footing, and the President was convinced that his predecessor remained his personal and political friend, a conviction not quite shared by the watchful wife. Mrs. Taft permits herself no bitterness in discussing the campaign that



Courtesy of Dodd, Mead & Company
In "Recollections of Full Years," Mrs. William Howard Taft shows her readers the whole world as it looks to the wife of a man sought and sought again by public office

followed, but if her husband needs a defender he has found one in this pleasing volume and its devoted author. The world loves a good loser, and in these delightful pages the big amiable man who proved a very bad third in 1912 appears in that character. No man could have a better advocate than Mrs. Taft shows herself in this volume. (New York: Dodd, Mead and Company, \$3.50 net.)

THE SUNNY SIDE OF DIPLO-MATIC LIFE, 1875-1912, by L. DE HEGERMANN-LINDENCRONE, seems likely to rank as one of the season's very best memoirs. Madame De Hegermann-Lindencrone is the American wife of the Danish diplomat who was successively sent to Washington, Rome, Stockholm, Paris, and Berlin. She had, as helpful preparation to her career as the wife of an ambassador, previous experience in Europe, rare good looks, much native humor, great tact, and a singing voice of fine quality. As a bride she found herself the wife of the Danish minister to Washington in General Grant's second administration, when official life at the national capital was still relatively simple. The glimpses that she gives us of such dead and gone Americans as James G. Blaine, Roscoe Conkling, Thomas F. Bayard, and lesser men are full of life and interest, and the record of those years sparkles with anecdote and humor. At Rome the lady knew everybody worth knowing, and here she met Emperor William II of Germany when he had just ascended the throne. Both here and at Berlin her impressions of the Kaiser were most agreeable. She reached Paris just before the scandal of President Faure's death, a scandal whispered everywhere but kept out of the Paris press. It was her good fortune to see the wrongs of Dreyfus righted, and to her credit be it said, she had all along sympathized with that victim of French militarism.

Madame De Hegermann-Lindencrone had delightful relations with the royal family of Sweden during her husband's service at Stockholm, and with that of Denmark when she visited his native land. At Berlin she met the Kaiser again,

(Continued on page 88)

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AND at last he does promise. He tries Sanatogen, he takes it three times a day. Skeptical at first, his doubts soon vanish, for gradually but surely there is wrought a change which spells better health, a new happiness to himself and those dearest to him.

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"Every one notices the change in my complexion, it has lost that yellow color."

"Just think what you have done for me. Last year I weighed 216 lbs., this year 146, and have not gained an ounce back. I am not wrinkled either. I feel so young and strong, no **rheumatism**, or sluggish liver. I can **breathe** now, too. It is surprising how easily I did it. I feel 15 years younger."

"Just think! I have not had a pill or a cathartic since I began and I used to take one every night."

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"Miss Cocroft, I have taken off my glasses and my catarrh is so much better. Isn't that good?"

"I feel as if I could look every man, woman and child in the face with the feeling that I am **growing**—spiritually, physically and mentally. Really I am a stronger, better woman. I don't know how to tell you or to thank you."

Reports like these come to me every day. Do you wonder I want to help every woman to vibrant health and happiness. Write me your faults of health or figure. Your correspondence is held in strict confidence. If I cannot help you I will tell you what will. My interesting book tells how to stand and walk correctly and contains other information of

vital interest to women. You are welcome to it. Write for it. It is FREE. If you do not need me, you may be able to help a dear friend. I have had a wonderful experience and I'd like to tell you about it. I am at my desk daily from 8 until 5.

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Miss Cocroft is a college-trained woman. She is a recognized authority upon the scientific care of the health and figure of woman, and is daily in personal charge of her work.

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Perhaps never again will you have a chance to serve a new dainty like Corn Puffs. Foods so novel and enticing are very rare creations.

Have fun with its first appearance. Make it a surprise. Start your folks guessing what these bubbles are. There was never a food, in taste or texture, like these drops of toasted corn.

The sweet corn hearts are made into tiny pellets. The pellets are toasted by an hour of fearful heat. Then they are steam exploded—puffed to raindrop size. Thus come these fascinating tit-bits—airy, flaky, fragile—sweet and crisp.

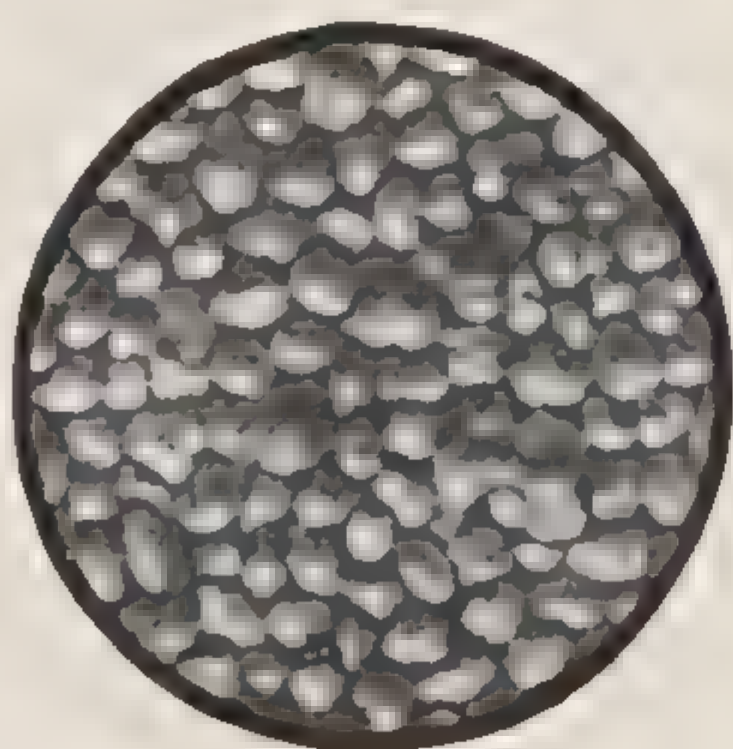
This is a new creation of Prof. A. P. Anderson—the man who invented Puffed Wheat and Puffed Rice. He has spent eight years in learning how to apply the same process to corn hearts.

Today it is new. Not one in a thousand knows it. Let your folks discover it through you. From that time on Corn Puffs will be the star attraction on your morning table. For it means toasted corn—the universal favorite—in its most attractive form.



"The
Witching
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15c per Package



Use as a confection as well as a food. Use it in home-made candies or as garnish for ice cream. Douse with melted butter for the children to eat like popcorn.

Remember that any Puffed Grain is easily digested. Every food granule is blasted to pieces. These are ideal between-meal foods.

Telephone now for a package of Corn Puffs. You'll be repaid tomorrow morning by the welcome which it gets.

The Quaker Oats Company

Sole Makers

(753)

WHAT THEY READ

(Continued from page 86)

after a dozen years, and found him as delightful as ever, and here too she saw something of Edward VII of England and Mr. Roosevelt. The Kaiser quoted to her Mr. Carnegie's remark to him that he and Mr. Roosevelt would make a good tandem, and she was tactful enough to give the right answer when William asked her which she thought should be the wheel-horse.

In fact, Madame De Hegermann-Lindencrone's book is full of fresh and delightful anecdotes, remarkably free from carping criticism, and sparkling with the author's own agreeable feminine humor. The illustrations of persons and places are of the utmost interest, and the frontispiece portrait of the author shows how charmingly handsome and distinguished she was in the full flush of a gracious womanhood. (New York: Harper and Brothers, \$2 net.)

NAT GOODWIN'S BOOK, by NAT C.

GOODWIN, is characteristic of the author, not only in matter and manner, but even in the bold leaded type, broad pages, and large illustrations provided by the publisher. Mr. Goodwin, of whom it has been said that in spite of his financial success as an actor he finds it almost impossible to keep a wife, now takes a waiting world into his confidence and tells not only how he has won and lost several more matrimonial mates than fall to the lot of less fascinating men, but much of his professional career and of his associations with the men of his own profession and with celebrities in other walks of life. He distributes praise and blame with an equally lavish hand, attacks some popular traditions as to the importance of such footlight favorites as Joseph Jefferson and Richard Mansfield, and assails at least one of his critics in language that might easily be held libelous.

Mr. Goodwin seems to think himself a much belied person, and professes to regard his matrimonial excesses as only the natural outcome of a susceptible man's professional association with a large number of pretty women. He does not directly put forth the defense that he has not married all the lovely ladies he has known, though he does assure us that he deliberately ran away from her who seemed determined to be his number two. Mr. Goodwin writes without approach to aught that can be called style, but he is undeniably entertaining, and his illustrations will stir the hearts of those who have followed the American stage for the last thirty or forty years. (Boston: Richard G. Badger, \$3 net.)

THE RISE OF THE WORKING-

CLASS, by ALGERNON SIDNEY CRAPSEY, whose trial for heresy convulsed the Episcopal church some years ago, endeavors to trace the history of its subject from earliest times to the present. Dr. Crapsey announces in his preface that he is merely a chronicler, not a polemic. He is, however, a socialist, and his interpretation of facts, perhaps his selection of facts, and almost certainly his conception of their relative importance, are unmistakably influenced by his social preconceptions. It does not seem to have occurred to him that the "dissolution of the family," with which he is much concerned, is a consequence of what is wrong in our present social and industrial order, rather than a forerunner of the new order. Again, in his declaration that the father has been deposed from his place of honor in the household, Dr. Crapsey seems to ignore the highly significant fact that the deposition of the father as "prophet, priest, and king" has been voluntary in the most wisely ordered households, and is the direct result of a deliberate, if gradual, substitution of love for mere

authority in the bringing up of children and the relations of man and wife. Finally, in prophesying the complete socialistic order of the future, Dr. Crapsey seems unaware that there is a considerable and highly intelligent body of economists who offer as an alternative for complete socialism a system which they believe will preserve individual initiative and private property in the work of men's hands, while precisely distinguishing between not only "meum and tuum," but between "meum and nostrum."

This is a book of rare interest, and one to make men and women think. Dr. Crapsey, perhaps with intent, has written in a condensed and rapid staccato style, employing almost exclusively short and relatively simple sentences. The result is a monotony that makes his book tedious to read at a long sitting. (New York: The Century Co., \$1.30 net.)

THE DREAD OF RESPONSIBILITY, by ÉMILE FAGUET, comes in

the form of a brilliant translation, by Emily James Putnam (Mrs. George Haven Putnam), formerly dean of Barnard College. Mrs. Putnam's preface to this new and interesting work of a famous French conservative, hitherto known as a severe critic of the Third Republic, seems to imply on her part an unfaith in American democracy somewhat characteristic of the academic class. M. Faguet, however, in this volume, declares against a return to monarchy, and offers as a corrective to the democratic polity of France the creation of a new aristocracy. This new body would be constituted from the representatives of many classes, among others the labor unions, and in the form of a senate it would exercise a conservative influence upon legislation. He would have the judiciary of France an aristocratic and self-perpetuating body. M. Faguet leads up to his constructive suggestions through a destructive criticism of French character and institutions based upon the assertion, amply sustained, as he thinks, by citation of facts, that the French, whether in public life or in private, dread responsibility. Incidentally M. Faguet insists that we are far less democratic than France, which is ridiculously false in so far as social life is concerned, and he repeats what Sir Henry Main said long ago, that the President of the United States is a four years king. (New York: G. P. Putnam's Sons, \$1.25 net.)

FOSTER'S COMPLETE HOYLE,

REVISED AND ENLARGED TO OCTOBER, 1914, makes a volume of seven hundred closely printed and profusely illustrated pages embodying in effect an encyclopedia of indoor games. The title of Mr. Foster's book shows how tenacious of life is Edmond Hoyle's "Short Treatise on Whist," published nearly one-and-three-quarter centuries ago. Of course Mr. Foster uses "Hoyle" as a mere synonym for the science that lies in games of chance and skill. He first issued this work seventeen years ago, and the present is the second revision and enlargement. By an ingenious use of bold-face type the author has managed to enable the reader to discover quickly whatever he wishes to know. This typographical scheme, together with a full table of contents, in large measure makes up for the absence of an index. Lists of text-books upon different games are included in the treatise, and there is a set of general laws for all card games, together with a list of the technical terms with explanations. Backgammon, dominoes, dice, billiards, pool, and bowling are discussed, and even the card-sharper's game of three-card monte finds a paragraph of admonitory explanation. (New York: Frederick A. Stokes Co., \$3 net.)



Give your own table the
fascination of the restaurateur's

THE clever woman today knows that she too may plan attractive and oddly delicious desserts by the judicious use of these exceptional French chestnuts. She buys

RAFFETTO'S Marrons

preserved in vanilla syrup or brandy, in tall glass cylindrical jars.

Perhaps she merely drains off the liqueur and serves them as Marrons Glacés at tea time or the cocktail hour, or at the close of a long dinner.

If you have not yet experienced the pleasure of hearing your family and guests exclaim over Marrons, let us send you

"The Continent's Favorite Confection"

a little book containing a sprightly story of a Parisian boulevardier. It tells you all about Marrons and their many uses in countless desserts where something smart and especially tasteful is required. Where may we send it without charge?

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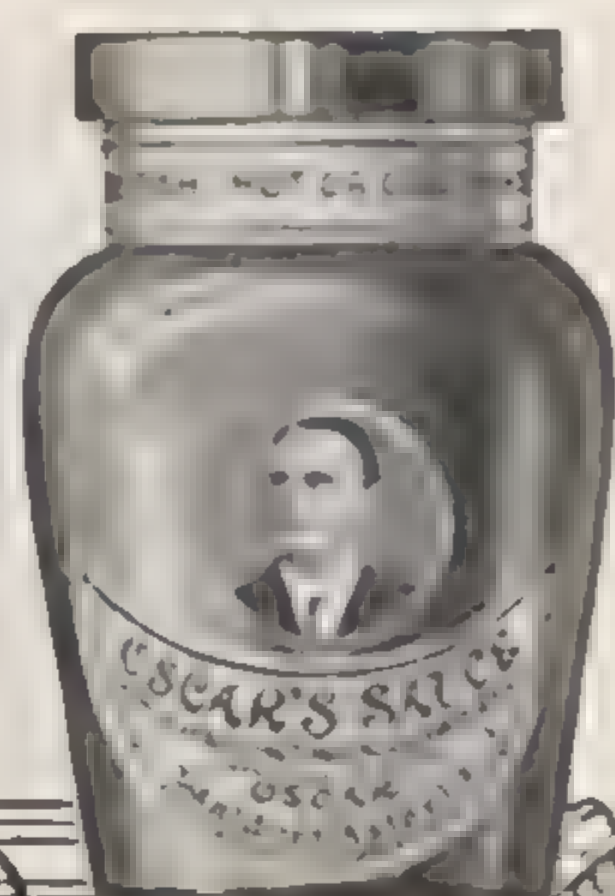
Every drop of peppermint used by Huyler's is the distilled essence of choicest peppermint, aged by us until just the right flavor is attained.

Our standard of flavor, strength and purity is unattainable in any other way.

Huyler's
FRESH EVERY HOUR

Huyler's Cocoa, like Huyler's Candy, is supreme

Beech-Nut Oscar's Sauce



IT pleases me greatly to know that so many of my good friends now enjoy my Sauce in their private clubs and homes.

It was for a long time they ask me how they may have Oscar's Sauce, and I try different ways. Then my good friends, The Beech-Nut Company, make my Sauce *parfaitement*.

Each day I receive letters making me compliments on the Sauce, and asking shall it be served with this or that.

In general—the hot dishes have a seasoning of their own, but the lobsters, crabs, scallops, breast of turkey and cold ham need a *piquante* relish of just the right flavor.

For the oyster cocktail I add to Oscar's Sauce a natural Tomato Catsup.*

How much of my Sauce shall be served with fish and cold cuts? In the years I serve many epicures in Europe and America I say—little, rather than much. Serve the jar of Oscar's Sauce on a folded napkin—each palate must be the judge.

A thousand thanks for the appreciation of my friends and patrons, and wishing them *bon appétit*—

(Signed) *Oscar*

*Beech-Nut Catsup is made especially to blend with Oscar's Sauce.

of The Waldorf-Astoria

LAST season, almost the entire pack of Beech-Nut Oscar's Sauce was taken by prominent purveyors in the Metropolitan Centers. The new pack now ready is pronounced finer than ever in flavor, and we have provided for a wider and more general distribution. There should be no delay in securing Beech-Nut Oscar's Sauce if your order is given now to your provisioner.

BEECH-NUT PACKING COMPANY, Canajoharie, N. Y.

C. G. Gunther's Sons

Established 1820

FURS

At Greatly Reduced Prices

391 Fifth Avenue

New York

The WORK of BELGIAN HANDS

BELGIUM, to-day the great sufferer in the European conflict, has long been the core of the lace industry in northern Europe, and it is through the encouragement of this industry and by aiding the scattered lace-makers to carry on their trade, that efficient aid may be given to the Belgian war sufferers. With fields laid waste and homes made desolate in their own country, the *dentel-liers* are scattered far and wide; many of them are refugees in England, Holland, and France, while some, it is said, have migrated as far south as northern Africa.

This is but a repetition of the fate that befell this Flemish industry in the sixteenth century when the Spanish Inquisition drove many Belgians to England, where they established what later developed into the Honiton lace industry of Devonshire.

THE SIXTEENTH CENTURY REFUGEES

To-day, in the little town of Beer, remote from railway traffic and nestling snugly between two picturesque chalk cliffs, one still finds the patient lace-makers, young and old, plying their bobbins and producing a fabric that has all the features of the Flemish technique, but which shows the result of its English environment in the lines of the pattern.

Travelers are familiar with the lace shops in Brussels where a lace-maker at her pillow plies her trade at a daily wage which amounts to about two francs for a working day of eight or nine hours. Brussels and Bruges are the distributing points for lace dealers, but the lace itself is for the most part made in the surrounding villages, and the heart of the lace district lies southwest of Brussels in the territory now occupied by the opposing armies. Under existing conditions, the industry is at a standstill; it might be feared that it is dead were it not that it has already received so many death-blows, yet has never succumbed.

Some of this lace work is done in the convents and in the beguinages of Ghent and Bruges, while quantities of lace are made in the more remote villages and outlying districts. It is to a large extent a cottage industry, and the peasants,

men, women, and children, employ every spare moment in plying the bobbins or the needle. As one walks through the streets of Bruges, the click of the bobbins is heard at every turn, and in the summertime, when the cottage doors are open, one may see the women of the household working at the lace while the midday meal is cooking on the stove, and awaiting the home-coming of the man of the house at the noon hour.

PILLOW AND NEEDLE-POINT

What is commercially termed "Brussels" lace is of two kinds, that made on the pillow with bobbins, which is also known as "Duchess" lace, and that worked with the needle, called *point de gaze*. Both the bobbin-made lace and the needle-point are made in small fragments, and each worker makes but a detail of the larger and completed whole. The small pieces thus prepared are then gathered by a collector and joined before the lace passes to the agent, who in turn passes it on to the dealer. The original worker gets little for her work, but as with each change of hand a commission is charged, and this is capped with a duty of sixty per cent. when the lace reaches an American port of entry, it is not strange that the final purchaser pays dearly for this dainty fabric.

The lace from which the modern product developed may be traced back to the very end of the sixteenth century, when the parish of St. Gudule, Brussels, made for the regents, the Archduke Albert and his wife Isabel (eldest daughter of Philip

(Continued on page 92)



With pillow and bobbins the Flemish lace-makers of the late seventeenth century constructed elaborate and delicate lace capes such as this



It is difficult to realize the patient labor and skill which goes to the making of a piece of Brussels needle-point of the rich design and exquisite fineness of this early eighteenth century cap crown



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Women's Correct Riding Attire
Country Sports Apparel

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**Ready-to-Wear
Riding Habits
For Juniors**

which are the nearest approach
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Sizes 6 to 14 years **\$35**
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The smart women and children exhibitors
prominent at the recent Madison Square Horse
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"Just
Nature's
Way"

My
Beauty
Exercises

Will make you look Younger and more Beautiful than all the external treatments you might use for a lifetime. No massage, electricity, vibration, astringents, plasters, straps, filling or surgery—nothing artificial—Just Nature's Way.

Results come soon and are permanent. My System makes muddy, sallow skins clear, and the complexion as fresh as in girlhood; firms the flesh, and never fails to lift drooping and sagging facial muscles, removing the wrinkles they cause. The too thin face and neck are rounded out and hollows filled in. No one too old or too young to benefit.

My System makes double chins disappear quickly and it leaves the flesh firm after the superfluous fat is worked away.

My beauty exercises are supplemented by special work to make the figure more shapely and youthful; instructions to beautify the hair, eyebrows and eyelashes, hands, nails and feet.

No matter how tired, five minutes of my Facial Exercise will freshen your complexion and give it a most exquisite coloring for a whole evening.

Write today for my New Booklet on Facial Beauty Culture, Body Culture and New Beauty Suggestions—FREE.

If you tell me what improvement you would like, I can write you more helpfully.

KATHRYN MURRAY
Dept. V2, 209 State Street, Chicago
The First Woman to Teach Scientific Facial Exercise

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Quaker Oats is put up also in a 25-cent size, nearly three times as large as the 10-cent size. By saving in packing it offers you 10 per cent more for your money. See how long it lasts.



Fed on Vim

Remember the Wealth of Vitality That Lies in Quaker Oats

Oats are for animals needing spirit and strength—for horses, not for placid cows.

This is Nature's vim-food. Here she concentrates the very essence of energy.

That is why Quaker Oats is so essential to children. To countless grown-ups, too. It means activity, vivacity, power for work or play.

It should be Quaker Oats because these are the choicest grains. We pick just the rich, plump, best-fed oats for Quaker. Their flavor and aroma make the dish inviting. Their fullness gives the utmost vim-producing power.

Find out how quickly two big dishes daily can make languid people bubble with vitality.

Quaker Oats

The Luscious Form of Vim-Food

Ten pounds per bushel is all we get from the choicest oats that grow. That is because all the puny, starved grains are discarded.

You get in these flakes just the cream of the grain, rich in precious elements. And you get here a flavor, enhanced by our process, which makes the dish extra-delicious.

Quaker Oats is so rare and exquisite that oat lovers, from all the world over, send to us to get it.

In the homes of a hundred nations it is the premier morning dish.

Here it is handy to you. Every grocer has it. A simple call for Quaker Oats brings it to you always, and at no extra price.

We urge that it pays, in a food like this, to serve the most likable form. You want it eaten in abundance—want it eaten often. The way to insure that is to serve it in this tempting form.

One serving will convince you.

Quaker Cooker

We have made to our order—from pure Aluminum—a perfect Double Boiler. It is extra large and heavy. We supply it to users of Quaker Oats for cooking these flakes in the ideal way. It insures the fullness of food value and flavor. See our offer in each package.

10c and 25c per Package
Except in Far West and South

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YOU can always look trim and neat about the house when you wear Dix-Make House Dresses.

While designed for all practical needs they are modish and tasteful. In many styles and all sizes. Sold by leading stores.

Model illustrates one of 200 styles, Dix-Make House Dress No. 881.

A very attractive model in many colors; collar and cuffs hand-embroidered; detachable silk-velvet belt. Price \$3.00.

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Dix Building, New York

Write for desired Style Book.

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**Every Night
Just Before Retiring**
thoroughly cleanse the skin with a pure, good cream—one that neither dries the skin nor leaves it oily and shiny.

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(one of ten superb toilet accessories) preserves the youthful qualities of the complexion. It massages perfectly into the skin and is almost completely absorbed. Scented with delightful true rose.

Price 25c and 50c a jar at the better drug and department stores, or order direct. Send with your remittance a rhyme similar to one below and we will include a free trial bottle of Phoebe Snow Cream.

NORTON WARREN
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New York

Dear Phoebe Snow—
"I have used your
My skin, dear skin
And beauty glow.
Your cream, 'Phoebe
Snow,
Indulge a dream,
I owe to thee
Delightful cream."



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Little Finger Rings

Especially popular in Cameos, Genuine Amethysts, Garnets, Reconstructed Rubies, and Coral. Fashion requires different rings for different dresses and occasions.

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RINGS

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Cotton... 35c to \$2.00 per pair
Lisle... 50c " \$3.00 " "
Cashmere 50c " \$3.00 " "
Silk \$1.50 per pair UP

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such as—matching shades; out sizes; serviceable children's hose at moderate prices; fancy hose; lace inserted and embroidered patterns.

The Stocking Store, 393-395 B'way, New York
(Mail order only)

The WORK of BELGIAN HANDS

(Continued from page 90)

IV of Spain), a bedspread made of small squares, each illustrating some event in national history, legend, or Biblical lore. This piece forms part of the famous collection at the Musée Cinquantenaire, Brussels. It is made of unbleached thread and is the earliest authentic piece of real Brussels fabric. In this lace, the pattern stands out in bold relief without a background and is supported by small brides. Examined under a glass, the thick part is found to resemble woven linen, in which the threads of the warp and woof stand out distinctly; this indicates bobbin work.

"POINT DE GAZE"

In needle-point lace the thick part of the pattern, when placed under a glass, is seen to have no interlacing of threads, but to be composed of minute rows of the buttonhole stitch, which is the foundation of all needle-point lace. Needle-point lace developed from cutwork, that is, from the bands of ornament which housewives worked in their sheets and table linens, just as they do to-day, in the spaces left in the linen after the threads had been withdrawn or cut away. For this reason the early patterns were based on the square, the form left by drawing out the warp and woof threads of the linen and were, as a consequence, geometric in character.

Development of technique brought greater freedom in design and in the seventeenth century elaborate scroll patterns were made. Some of the most beautiful of these foliated scrolls are shown in the Brussels laces; originally these patterns were held in place by small brides or tie-bars, later they appear with fewer brides and a variety of *jours*, which make a much closer pattern; this type is illustrated in the early eighteenth century lace shown at the bottom of page 90. The illustration also gives the characteristic of the Brussels product, namely, the *côte* or raised effect produced by the little tape-like veinings found in the feathers of the bird and in the lines of the leaves. It is in this delicate relief that all the modern raised work had its origin, but this modern work does not equal the old in quality.

THE MARVEL OF BELGIAN NET

Another type of lace, known commercially as *point appliqué*, had its origin in Brussels and has an interesting history. When the mesh background was developed in the eighteenth century and the large bold patterns gave way to ribbon and bow-knot effects on a ground strewn with sprays of blossoms, the marvel of the Belgian technique was created. Before the days of machine-made Brussels net, the patient workers, spinning the gossamer thread in the dampness of dark cellars, produced a net that rivals that of the patient spider, and this thread, spun to the fineness of a cobweb, was

wound on bobbins and woven—a feat that seems almost incredible.

This net ground, for which the Belgian name is *droschel*, formed the foundation of the eighteenth century applied lace of Brussels manufacture, a specimen of which is shown in the fragment of a dress from the wardrobe of the Empress Josephine, which is shown on this page. In this lace, the imperial bee is placed between bands of laurel, a typical Empire pattern of the best period. The foundation net for this lace was made in narrow strips about an inch in width, which were afterwards joined by an invisible stitch to give a groundwork for the application of the separate sprays, which were worked on the pillow.

HAND AND MACHINE MESH

With the introduction of machine-made net about 1815, this hand-made produce fell into disuse, and while many of the square veils so popular in the second quarter of the nineteenth century had a groundwork of this precious fabric, only a few of them remain. The *vrai réseau* or *droschel* may be identified by holding the lace against a dark background, which makes the narrow strips faintly discernible; or it may be examined under a glass, which will show that the mesh has two sides braided and four sides twisted, whereas the machine ground has the threads simply twisted and not braided.

ART WHICH IS LONG

In this day of commercial rush and competition, it is hard to realize the patient labor expended in the production of a bit of hand-made lace. This art, which had its birth in the Renaissance, is to-day struggling to maintain itself against great odds, and all who treasure the old weaves and value the exquisite product of skilled work, will appreciate the lines of Blanche Wilder Bellamy:

A thread of gossamer! A lovely line
Set by a master in a brave design;
A hand that toiled while spun the
world through space;
Peace, patience, labor—then the Bel-
gian lace.

The Belgians are a home-loving people; and cast as they are on the charity of countries and peoples alien to themselves, they are homesick to return home and they await with anxiety the outcome of this devastating war. Without doubt many of them will return, should Belgium recover her birthright, to their native heath, and in all probability the government will offer every inducement for them to return. Thus, while the number of native workers may be terribly depleted by the war, still, if one remembers the darkest days of the Spanish supremacy, the outlook is not without hope.



A bit of a costume once worn by the Empress Josephine shows the imperial bee and the laurel applied to the marvelous hand-made Belgian net

FOR GOOD HAIR

This Hairdresser Recommends



MRS. MASON'S OLD ENGLISH HAIR TONIC AND SHAMPOO CREAM

These are the very preparations used by Kate Seaton Mason, the noted English Hair Specialist, in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme. Melba and the leading society women of New York, London and Paris, who testify to its superiority for thin, falling, weak, brittle, splitting and dead-looking, lusterless hair.



Mrs. E. R. Pike, a prominent hairdresser of North Adams, Mass., says: "I have used Mrs. Mason's Old English Hair Tonic and Shampoo Cream in my business for the last fifteen years with splendid success. The shampoo cream thoroughly cleanses the hair and scalp and eradicates dandruff, and Mrs. Mason's Hair Tonic is the best I have ever found to promote a heavy growth of hair." Hair Tonic, \$1.00, Shampoo Cream, 25c., at drug and dept. stores.

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Advance styles for early Spring are now shown in very attractive variety.

Dresses, Suits, Coats, Waists, Skirts, Corsets, Underwear

Made with expanding lines and especially designed to preserve a graceful poise.

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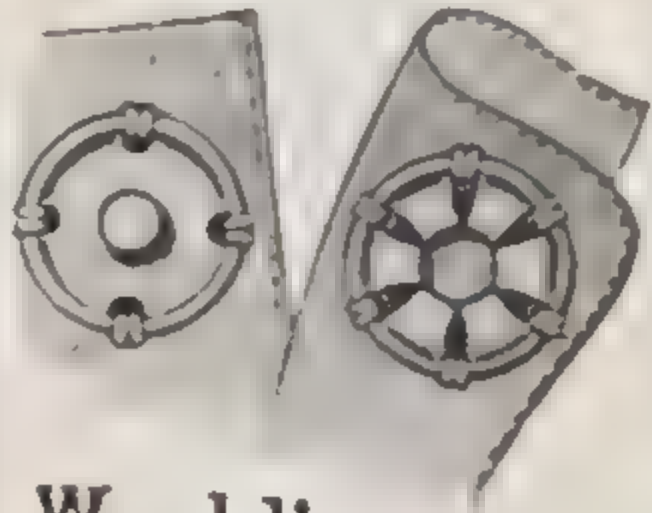
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Dept. V., Philadelphia, Pa.

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In One Day Vogue Bought \$3,500 WORTH OF CHRISTMAS PRESENTS

ONE hardly thinks of a magazine as doing a big Christmas shopping business. Yet Vogue was asked last December by its readers to select and purchase their most important Christmas gifts. From everywhere, and for everything, orders flooded in to be filled speedily and sent whirling on their way with all the impetus of the Christmas rush. Notwithstanding the magnitude of the work, a few days before Christmas found the thousand of packages merrily on their way and Vogue's Shopping Service busy again finding the first good offerings of the New Year. For Vogue's Shopping Service is

An All-the-Year Service

As alert and alive and nearly as busy in June as in December. Each month brings its special opportunities in the New York shops. Buying-commissions of the more unusual kind, the sort requiring trained judgment and thorough knowledge of the resources of New York, are particularly welcomed by Vogue's Shopping Service. The thing you are sure you will have to do yourself is the very one we can do best.

The Resources of New York

The repairing of jewelry, the cleaning and renewing of rare laces, the mending of a rare vase or bit of crockery, are among the less-usual commissions we undertake. These, as well as the finding of things like antique silverware, old rugs and furniture, require knowledge not only of the out-of-the-way shops, but often call for acquaintance with

establishments and workmen that can do first-class, original work.

Your Daughter at School

Women whose daughters are away at school, confronted by the problems of replenishing the school wardrobe, may rely upon our discrimination and taste in buying anything required. Such purchases will be sent to the parent for approval or directly to the school. Or when the girls are at school in New York or near-by, our shopper will go with them to the shops and assist them in any way possible.

Weddings and Birthdays

Finding the odd and the unusual is one of Vogue's chief joys, and you can turn it to your own account by letting Vogue buy for you those things intended for gifts and prizes which are so difficult to find in your own community. You have but to give Vogue an idea of the person who is to receive the gift and the price you care to pay. Vogue itself is a treasury of such objects, and it will often pay you to order one or two "on speculation," so that when the time comes you will have them ready at hand.

These are but a few of Vogue's many activities in behalf of its readers. Any order, whether it be for a gown or a rare antique, of the most commonplace or the most unusual character, we shall gladly undertake and execute not only with dispatch but with discretion. Letters of inquiry should enclose a stamped and self-addressed envelope for reply.

VOGUE SHOPPING SERVICE

443 Fourth Avenue

New York City

VANITY FAIR



READY FOR PALM BEACH



Look for this cover

VANITY FAIR

Four remarkable costume portraits of Miss Geraldine Farrar as "Carmen" have been made especially for Vanity Fair by Baron de Meyer, recognized as the greatest photographer of our time.

These portraits have been reproduced in the February number, as a remarkable four-page inset, on special paper, by the rotogravure process.

No more charming or valuable portraits of any prima donna have ever appeared. The special process does full justice to the delicacy and distinction of the originals. The complete set, which can be detached easily from the number, is well worth preserving and framing.

An article on the Lido Golf Course at Long Beach, laid out by Mr. C. B. MacDonald, America's foremost golf architect, is also a feature of Vanity Fair for February. This article is illustrated with a map and exclusive photographs showing every part of this new and noteworthy course.

All better class newsstands



I THINK that you chaps have stumbled on a really good idea, namely, to interest your readers by treating of the subjects which they discuss at clubs, cafés, dinner and dances.

W. A. Rogers

I wish to congratulate you on the reproduction of sculpture and drawings contained in your magazine. If you keep this pace, you should go far to raise the artistic standard of American magazine illustration.

R. Tail McKenzie

One is left, after reading Vanity Fair, with a sense of satisfaction, a feeling of having chatted, as it were, with a cheerful, well-informed friend, and one is inclined to look forward with eagerness to the next meeting.

George Barr Baker

Evidently Vanity Fair is printed for persons who prefer orchids to tuberose, know more about polo than croquet, and learn to do the latest dance about a month before the dance becomes popular.

George Ade

To speak frankly, there is something of true style about Vanity Fair, something at once light, entertaining and well-bred. It makes a note in American journalism that I should very much miss.

Bliss Carman

Some day I hope to read a copy of Vanity Fair. I have since its birth, bought it regularly, but my wife always takes it away from me the moment I reach home. It must be all right.

Frank Craven

In these hard times it is the only magazine I ever buy.

Marie Doro

Vanity Fair gives one the feeling that it was no trouble at all to produce—it just happened naturally.

Carlyle Ellis

You ain't much more'n hatched. But, gee! how you can fly!

Ernest Thompson Selon

I am delighted with the accent of originality and the sparkle of interest in Vanity Fair. Let us thank Heaven for it in a generation of "standardized" magazines.

Owen Johnson

I am mighty glad to see that you are hot on the tracks of the "Tatler" and the other English papers. Keep on the scent and you will prosper mightily.

Walter J. Travis

With youthful impertinence, you have published a magazine which tops England's best. It is lively, amusing and chic.

Arnold Daly

If ever a publication expressed New York it is you. You are, to me, the supreme snob among magazines—a blasé, be-governessed, befrilled little brat of a paper.

Julian Street

I congratulate you on having the spirit of the 18th century; the spirit of the club, the town, the market-place and of good society. Long may you wave.

Frederick James Gregg

The demand for Vanity Fair, at many newsstands, is far in excess of the supply. If this February number is hard to secure, tell the newsdealer to put your name down for the March number, and for the other numbers that will follow.



Not Rivals

Don't think of our chefs as your rivals. Count them your expert help.

Beans are hardly half baked in a home oven. All this mellowness and tang is impossible.

One must have steam ovens—must have the right sauce—must bake all together to get a dish like Van Camp's. Our master chef, if he worked in your kitchen, could do no better than you do.

So when men want Van Camp's—as they always do—it isn't a fault of yours.

VAN CAMP'S
PORK & BEANS BAKED WITH TOMATO SAUCE

Also Baked Without the Sauce

10, 15 and 20 Cents per Can

This is a new-style dish. It accords with modern science; it appeals to modern tastes.

We select our beans by analysis. Our sauce is a rare creation. Our methods fit the beans for food, and bring them to you whole and mealy, with oven flavor, with a zestful tang.

Van Camp's is now the accepted dish. Thousands of restaurants and lunch rooms make it their star attraction. When you serve Baked Beans serve this kind, and you will serve them five times as often.

Let one can prove this to you.

Buy a can of Van Camp's Beans to try. If you do not find them the best you ever ate, your grocer will refund your money.

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ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answer sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

PERPLEXITIES OF A BRIDE

Mrs. E. D. T.—I have recently come to a small town and many of its customs are new to me. Will you please tell me, what is the proper form when introducing a man and a woman? Should a woman ever rise to greet a man unless he is old or she is greeting him in her own home? Should one woman rise when being presented to another? How should one thank a hostess and must it always be done even at a large reception?

Ans.—There are certain rules of etiquette which are universal, so that one can practise them with equal propriety in the small town or in the large city. Those who really know will recognize that what one does is correct, and those who do not know, will realize that one has some good reason for so doing and will, perhaps, profit by the example.

One should always present the man to the woman, unless he is some great celebrity, and the woman is much younger. The formula of presentation differs; one that is formal yet gracious is, "Miss Smith, may I present Mr. Jones?"

One always rises in one's own house to greet guests, whether men or women, though an elderly woman may waive the formality, especially if the guest is very young. Otherwise a lady should never rise to greet a man, unless, as you say, he is old. A woman always rises when being presented to another woman.

If, at a large reception, the hostess is surrounded with guests, it might be forcing a situation to interrupt with thanks and good-by. In this case, it is always a simple and very gracious act to write a little note thanking her afterwards.

The courtesies of life have been so neglected of late that there is a decided reaction to-day, and, among the gently bred, an emphasis is put upon any act that tends to graciousness and courtesy.

THE ETIQUETTE OF GOVERNORSHIP

Miss H. R.—Please send me information in regard to social conventions for a governor and his wife, especially in reference to entertaining.

Ans.—A governor of a state or colony belonging to the United States is, as far

as etiquette is concerned, a miniature President. On arriving, he must call at the state house upon the governor whom he succeeds, and pay his respects; he must not move even a piece of luggage into the state house until the hour when he takes office. It is proper for all the officials and prominent citizens to leave their cards immediately, and the secretaries should note all the names and addresses, so that invitations to the "at homes" may be sent the callers. The invitations should begin,—“The Governor and Mrs. Jones request the pleasure of your company.”—

The governor and his wife are not expected to return calls except by having secretaries leave their cards.

The question of precedence is a very complicated one, but as all governors have military aides it is a very good plan when in doubt to ask them, as such details are an important part of the training in the army.

A place-card at a dinner should read, “The Governor.” In giving a dinner the governor should always lead with the woman guest of honor, and the wife of the governor follows on the arm of the most important man present.

TEA AS THE ENGLISH SERVE IT

Miss M. C. S.—I wish to give an informal afternoon tea and my list of invitations has grown until it will include from fifty to sixty people. Will you give me suggestions in regard to refreshments and general plan? I should like to serve tea as the English do.

Ans.—Most of the English houses have the dining-room on the first floor and the drawing-room upstairs. When one goes into the house, the servants usher one into the tea-room first. There a table is arranged with a fancy cloth, and a tea urn at one end, and perhaps, chocolate at the other, with cream, lemon, sugar, thin bread and butter, and cakes. There are usually small tables in this room at which the guests may sit and take their tea in comfort. They then repair to the drawing-room, where they are able to enjoy the society of their hostess and her guests without the confusion of the serving of refreshments.

When there are fewer guests, there is always a tea-table in the drawing-room at which the hostess or some member of her family presides, but this would be quite impossible with fifty or sixty people. If your dining-room and drawing-room are on the same floor, you will have to reverse the order, letting your guests meet you first and then go to the tea-room.

It is a good plan to have several girl friends to usher the guests to the tea-room. This makes it more comfortable for the guests and prevents too large a group collecting about the hostess.

THE MATTER OF CARDS

Mr. D. W. C.—Please tell me the usage in the matter of leaving cards when calling.

Ans.—It is the custom for a married woman, when calling, to leave one of her own cards and two of her husband's, one for the hostess and one for the host. When a man is calling alone on a man and his wife he leaves two cards.

The turning down of the corners of cards is a European custom, meaning that the visitor has called in person. In Europe, where many diplomatic calls have to be made, it is not unusual to have a secretary or a footman leave cards, so that when a diplomat calls in person he takes this means of showing that he has complimented his hosts to this extent. Such a call should be returned in person.

Certain conservative people in America keep up this custom, though it is not as much practised as it used to be. One is, however, quite correct in doing it.

What more pleasurable surprise could you give wife or mother than to present her with a beautiful set of dinnerware? She would be especially pleased with Homer Laughlin China. The graceful shapes and exquisite patterns appeal to the woman who has an eye for artistic table decoration, and its excellent wearing qualities, very modest prices and the fact that all patterns are open stock, likewise appeal to her sense of economy and practicability.

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Made in America—in the largest pottery in the world—with 42 years of experience in china making as surety for its uniform excellence.

Featured by the better dealers everywhere.

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Write for the China Book, a handsome brochure with color illustrations and valuable suggestions on the selection and care of dinnerware—it's free.

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Keep your music—every selection—instantly at hand, without useless and destructive handling. Made for

Sheet Music and Albums
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WHILE YOU SLEEP

B. & P. Wrinkle Eradicators or Frowners

smooth out the wrinkles and crow's feet that mar your beauty.

They are absolutely harmless—simple and easy to use—a toilet necessity. Made in two styles. **Frowners** for between the eyes. **Eradicators** for lines in the face.

Either kind sold in 25c., 50c. and \$1.00 boxes, including a booklet “Dressing Table Hints” at drug and department stores everywhere. If your dealer cannot supply you, sent direct, postpaid, on receipt of price.

B. & P. CO. (Two Women)
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FEBRUARY MOTOR NUMBER

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Personality of Colonel Goethals

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Author of "The Panama Gateway," and for nine years Secretary of the Isthmian Canal Commission.

Mr. Bishop will give in detail Col. Goethals's methods of meeting and solving the many problems that confronted him from day to day, illustrating it with numerous anecdotes and incidents.

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The new serial by John Galsworthy

Mr. Galsworthy has never written anything that has made a more immediate appeal to the reader's interest. The Freeland family with its widely contrasted characters, the English country background, the possibilities of romance in the lives of Nedda, Derek, and Sheila—make up a stage-setting full of promise, that later chapters amply fulfil.

Militarism and Democracy in Germany

By Oswald Garrison Villard

A very clear presentation of the relations between the army and the people.

Eight Decorations for the Panama-Pacific International Exposition, by Frank Brangwyn. Four of them beautifully reproduced in colors.

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The Motor in Warfare

By Charles L. Freeston

The present war "is not a war of men, it is a war of machines." The rapidity, the "speeding-up" of the war has been due to the wonderful efficiency and use of motors. Mr. Freeston shows the many ways motors have increased the mobility and effective strength of the armies.

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Women and the use of the motor—gasolene and electric.

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By John Galsworthy

George Hibbard

Katharine Fullerton Grould

Mary Synon

Paris in Etching in "The Field of Art."

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is a vital consideration to all women. The complexion is the keynote of personal appearance, and it is upon complexion that beauty depends, far more than upon feature. A faultless complexion can best be obtained by the daily use of

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The Kind that Keeps

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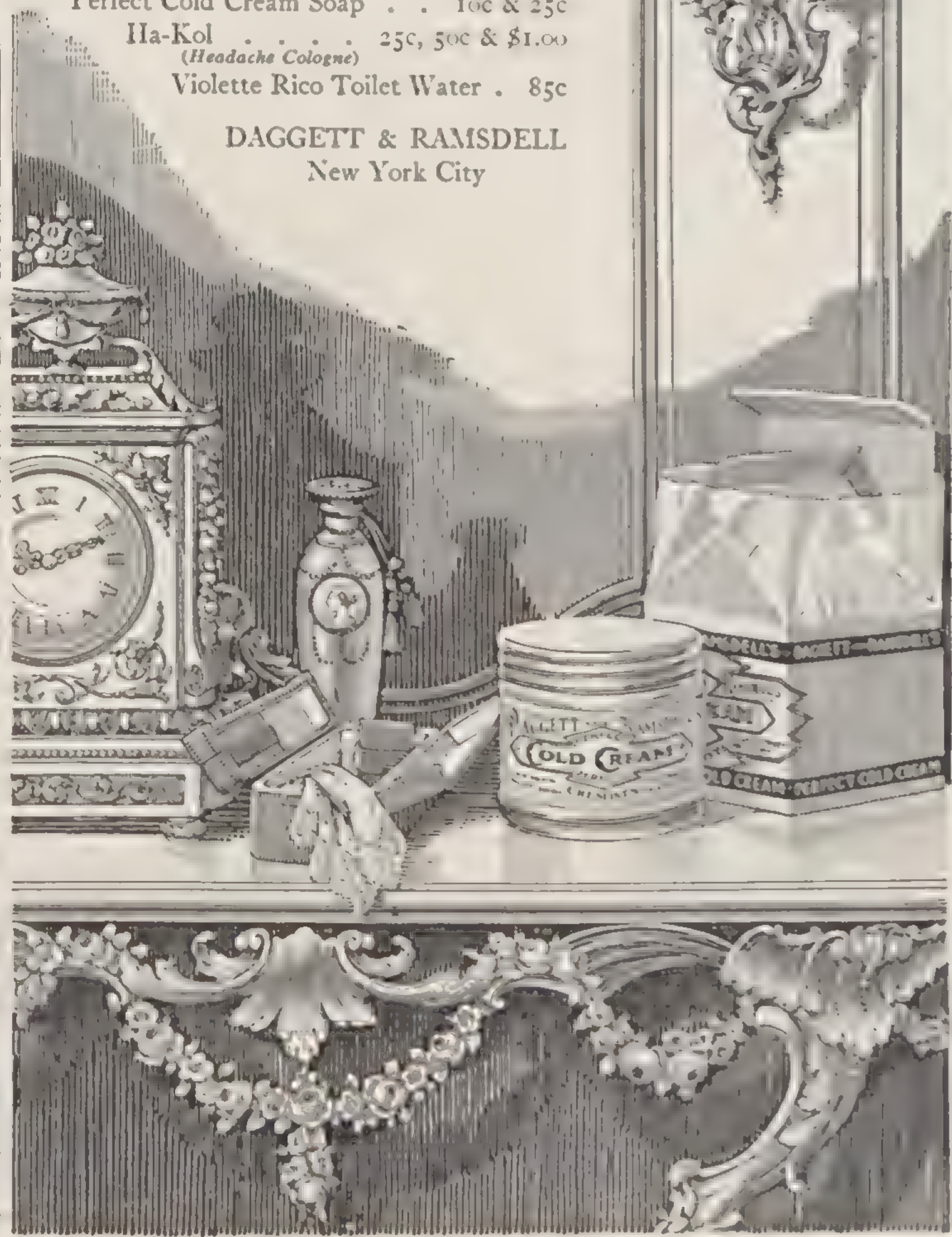
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DAGGETT & RAMSDELL
New York City



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beautiful soft finish, fine luster.

**Belding's Guaranteed
Dress Silks**

A most complete line of Messalines,
Taffetas, Satin de Chines, Satin Char-
meuse. All latest colors, plain and
novelty designs. Guaranteed not to
rip, split or tear.

**Belding's Guaranteed
Lining Silks**

Have long held the lead for lining
Cloaks, Suits, Jackets, etc. They
excel in appearance and wear.

Retail Prices

Belding's Silk Fabrics are full yard
wide, and retail for \$1.00, \$1.25, \$1.50
and \$2.00 per yard.

**Look
For
This**



**Belding Guarantee
Bell Tag**

When you buy ready-to-wear garments. It is your protection.

Sent FREE—Illustrated Booklet
"The Story of a Silk Mill" written
by well known lecturer and writer.
FREE, if you address our Chicago
office, 213 West Monroe Street.

Belding Bros. & Co.

New York Chicago St. Louis
Philadelphia Boston Cincinnati
St. Paul Baltimore San Francisco

Also Manufacturers of Belding's Sewing
Silks and Belding's Embroidery Silks.

WHISPERS to the GIRL with NOTHING A YEAR

THE girl who dresses on a small
income should never buy
blouses in light perishable
colors unless they are in wash-
able materials. For wear with a tailored
suit she should choose a matching blouse
with a touch at the neck and wrists
of white material that can be taken off
and tubbed. An excellent model has a
sleeveless bodice of satin, with sleeves
of chiffon, and a collar of hemstitched
organdy. The collar is attached at the
base of the neck in the back, stands high,
doubles over all around, and in front is
low. A black moire ribbon passes around
the back of the collar and crosses at the
front.

A pretty cuff for a white blouse of satin
or crepe is made of organdy laid in a
two-inch band straight around the wrist,
crossed over in a pointed tab, and fast-
ened with a tiny French tape button and
loop. The upper and lower edges of the
cuff have a half-inch fold put in with
veining as a finish. This is a novel touch
on blouses of the heavier materials, and
one that is very becoming to the hand.
The collar, whether high or flat, is also
of the organdy.

MAGIC OF CLEANING AND DYEING

It is always encouraging to hear of a
thoroughly reliable yet moderate priced
cleaning shop, since bills for cleaning
mount up in a surprising way. A good
cleaning shop simplifies the problem of
purchasing a limited wardrobe, as with
such a place in mind one need not strug-
gle so strenuously to select only those
colors that will never call for professional
cleaning. One especially good shop
which is patronized by numbers of well-
dressed women handles laces, evening
gowns, and all manner of delicate and
elaborate frocks without injuring them.
The prices at this place are much lower
than at many of the better-known firms.
Men's white flannel trousers, for instance,
are cleaned beautifully for 75 cents a
pair.

It is almost always worth while to have
old evening gowns dyed. Many a gown
that looks soiled and stained by wear and
altogether outworn in its original color,
will come back from the dyer's in surpris-
ingly good condition. Especially success-
ful to dye is a frock with a skirt or bodice
drapery of chiffon, as chiffon seems to
take on pristine freshness with a change
of color. Such a gown will serve for wear
at home, at least, and will save the even-
ing gowns that must be used for going
out. Sometimes, however, the gown
when it comes back from the dyer's still
looks hopelessly shabby, and in this case
it could be used for a tea-gown with
some sort of enveloping overdrapery of
silk net or mousseline. Such a drapery,
though diaphanous in itself, will disguise
a multitude of bad places.

A WRAP AND A WRAP UNDER A WRAP

There is a so-called theatre wrap which
was brought out this year by one of the
French houses that serves nicely as an
example for such a treatment. It is
made of silk net, is in the form of a large
square, and is of a size that allows each
corner just to escape the floor when a
hole is cut in the middle and the head
slipped through. This casual hole is then
manipulated until it takes on the neck-
line of the gown over which it is to be

worn; the rough edges are turned in and
tacked against the neck opening. Then,
as emphasis to its graceful folds that fall
straight away from the shoulders, a wide
band of lace, black or white or cream,
as the case may be, is carried across the
square so that it appears just below the
shoulder blades. Individual taste may
cause one to tie this mantle in more or
less with a band of ribbon here or an arti-
ficial flower there, but whatever its ulti-
mate arrangement, it takes but a few
moments to cut out the hole in the
middle and adjust the wrap over the
frock.

One of the nicest of inexpensive shawls
to wear about the throat under an even-
ing coat is of fine wool, gossamer in
quality and lacy in pattern, and is made
by one of the great woolen underwear
houses. Its cost is not over two dollars
and it is what a woman of taste would
choose as a thing genuine of its kind,
rather than some pretentious imitation
of costly materials.

THE QUESTION OF SLEEVES

The question as to how the sleeves of
evening gowns shall be made has disap-
peared along with the sleeve itself. The
sleeveless gown is treated to a floating,
loose drapery only. This is usually of
net, sometimes of chiffon, and is attached
at the top and back of the arm and left
to float away as the wearer walks. As a
rule, this sleeve drapery matches the
color of the gown, but often it is black.
By ripping out the sleeves of an old
frock and affixing these casual dra-
peries one gives the ensemble a new
look.

Some of the highest priced importers
are selling exquisite French flowers at
greatly reduced prices. Wonderful roses,
by no means shop-worn, of gauze, silk,
or velvet, that earlier in the season were
sold for from five to eight dollars each are
now sold for two or three dollars. Such
a flower is often the making of an evening
gown, and is frequently enough trimming
in itself.

Ruffs for the neck are especially smart
when made of box-plaited velvet ribbon
with a narrow band of fur at the bottom.
Needless to say, this is a mode that re-
quires very little fur. Black velvet with
fitch is good, and it is also good with
skunk; dark blue velvet with gray opos-
sum is excellent. The ruff should be long
enough to go around the neck comfort-
ably with no bow where it fastens,
but with two hanging ends of the
ribbon instead of the bow.

OUTWITTING FASHIONS IN FRIVOLITIES

It is necessary, if one would be well
dressed, to keep small accessories of jew-
elry up-to-date. This is beyond the
purse of the girl with a small income un-
less she makes good use of the attractive
offerings of the jewelry counters of the
department shops. At these counters
articles are offered set with imitation
stones that are often quite acceptable.
For example, there are charming cuff
links for wear with plain blouses that are
made from metal which looks like plati-
num; they are finished with a raised
rim and centered with a single small
pearl. The pattern of the links is in a
nicely tooled design and they cost but
\$1.50; in design they are equal to any-
thing available in the genuine materials.

Geraldine Farrar

uses and recommends

"delicious"

Crème Nerol



Miss Farrar writes:

I am very glad indeed to express my complete
satisfaction with the delicious CRÈME
NEROL, made by Forrest D. Pullen. It
has my hearty and sincere recommendation.

CRÈME NEROL is a rare
combination of the purest im-
ported oils and other healing
and nourishing agents of proved
therapeutic value to the com-
plexion. It softens, whitens,
refines and beautifies the
most sallow, rough or impaired
complexion and prevents pre-
mature wrinkles. It will not
grow hair.

CRÈME NEROL is not for sale at
drug or department stores. Each
and every order is filled with delightful,
freshly made cream, absolutely free
from all preservatives, and mailed
direct to the user.

The most famous, charming and
conservative members of the
operatic and dramatic profession use
and recommend **CRÈME NEROL**.
Among these are:

Geraldine Farrar
Olive Fremstad
Rita Fornia
Mme. Tetrazzini
Frieda Hempel
Bernice de Pasquale
Margaret Anglin
Mrs. Fiske
Julia Marlowe
Maxine Elliott
Billie Burke
Frances Starr
Laura Hope Crews
Julie Opp
Constance Collier

Mailed to any address on
receipt of price, \$1.00 per jar

FORREST D. PULLEN

FACE SPECIALIST

313 Lewis Avenue, Brooklyn, N. Y.

My booklet, describing Six other Nerol
Facial Preparations, will be
mailed upon request



The Toilet Cream Par Excellence

Poinciana Cerate

IT is the pride of Palm Beach, the land of its nativity. It is offered to you in the fullest confidence that it is the most perfect preparation of its kind and that it possesses virtues not obtainable in any other cold cream.

Poinciana Cerate is the result of years of study of the skin and its needs and exhaustive experiments by a skilled chemist in an endeavor to meet those requirements. That the ultimate result has been the production of a toilet cream of surpassing efficacy and skin-health properties, is attested by the fact that women of wealth and culture are using it exclusively in preference to all others.

Send stamp for liberal size sample

Jars, 50c., \$1.25, and \$2.50; Tubes, 25c

Ask for it where high class toilet goods are sold or send direct to

G. B. MERRIAM

Lake Placid, N. Y.
also at Palm Beach, Fla.,
and White Sulphur
Springs, W. Va.



How Old do You Look? —Stop, Think

If you look older than you are, it is because you are treating yourself badly—neglect—is the word. If you look as **old** as you are, **still** you are unjust to yourself.

Just how much **less** than your age you look depends upon how faithfully you follow the instructions which come to you with the Grace-Mildred Course of Physical Culture for the Face.

"My exercises for the face are just as effective as my exercises for the body have proven to be in over 70,000 cases. Results are **quick** and **marvelous**. In from 6 to 10 minutes a day you can do more with these exercises at home than massage will accomplish in an hour a day in a beauty parlor."—**Susanna Cocroft**.

Miss Cocroft after many years' experience has perfected instructions for this course, which include the care of the **Hair, Eyes, Hands and Feet**.

Wrinkles, Flabby Thin Neck, Sallow, Freckled Skin, Double Chins, Crow's Feet, Dandruff, Tired Eyes, Pimples, Thin, Dry or Oily Hair, Pouches Under Eyes, Sagging Facial Muscles, Tender, Inflamed Feet

and many other blemishes are relieved. The expression is improved, the skin cleared, the hair made glossy and more abundant, the eyes stronger and more luminous, the feet comfortable, and the hands smooth and flexible. In fact the same phenomenal improvement follows a faithful application of the Grace-Mildred Course, *conducted by her nieces*, which has made Miss Cocroft famous in her treatment of the health and figures of women. Write for **FREE** booklet *today*.

Grace-Mildred Culture Course

624 S. Michigan Ave. Dept. 1. CHICAGO



Have You A Maid In Your Home?

IF so—insist that she wear the *La Mode* Uniform, quite the smartest uniform on the market, individually styled and correctly tailored to meet every requirement of the Maid and Nurse-Maid.

**Perfect Service
We All Admire!**

Madam—Maid—Nurse-Maid and
Housekeeper, Perfect your Service with *La Mode* Uniforms!

At all good stores or write for booklet "V."

HAYS & GREEN

Creators and Producers of Nurses' and
Maids' Uniforms, also House Dresses.

352 Fourth Ave., New York

No. 346—Of good quality Poplin; in black or grey; with neat hemstitched white turnover on stock collar, and deep cuffs. \$4.00.

No. 349—Of good quality Pongee; in black or grey; with neat hemstitched white turnover on stock collar, and deep cuffs. \$3.00.



CONSPICUOUS NOSE PORES

*How to reduce them—
and be forever rid of
this disfiguring trouble.*

COMPLEXIONS otherwise flawless are often ruined by conspicuous nose pores.

In such cases the small muscular fibres of the nose have become weakened and do not keep the pores closed as they should be. Instead, these pores collect dirt and dust, clog up and become enlarged.

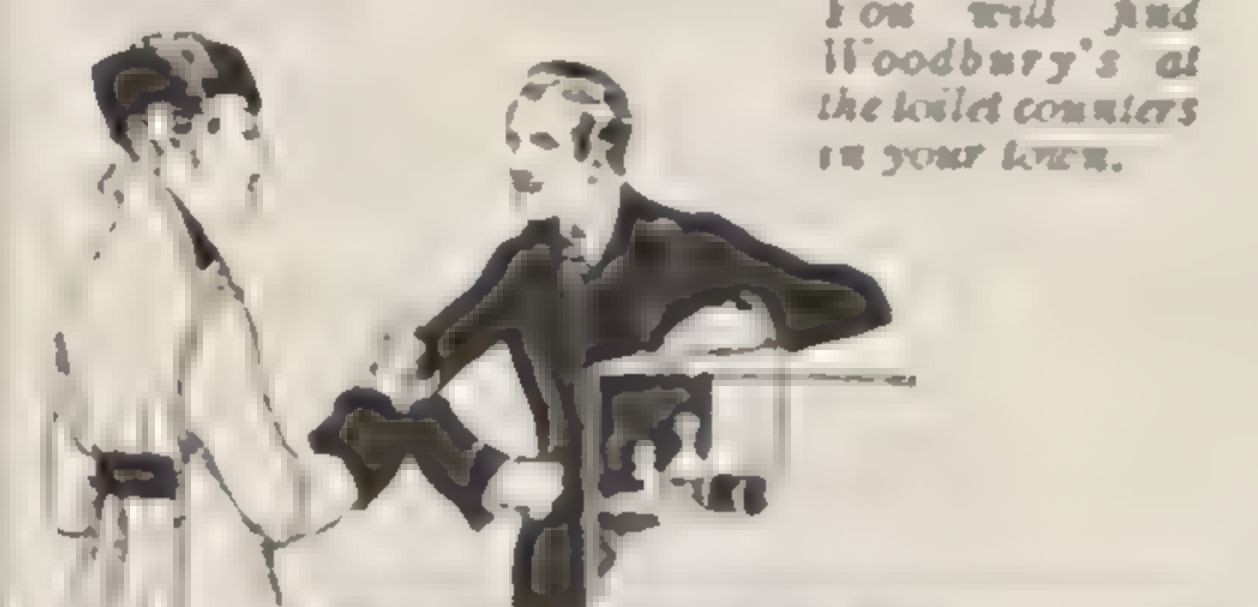
TRY THIS—FOR TEN DAYS

Wring a soft cloth from very hot water, lather it with Woodbury's Facial Soap, then hold it to your face. When the heat has expanded the pores, rub in *very gently* a fresh lather of Woodbury's. Repeat this hot water and lather application several times, *stopping at once if your skin feels sensitive*. Then finish by rubbing the nose for a few minutes with a *piece of ice*. Take care to dry your skin carefully.

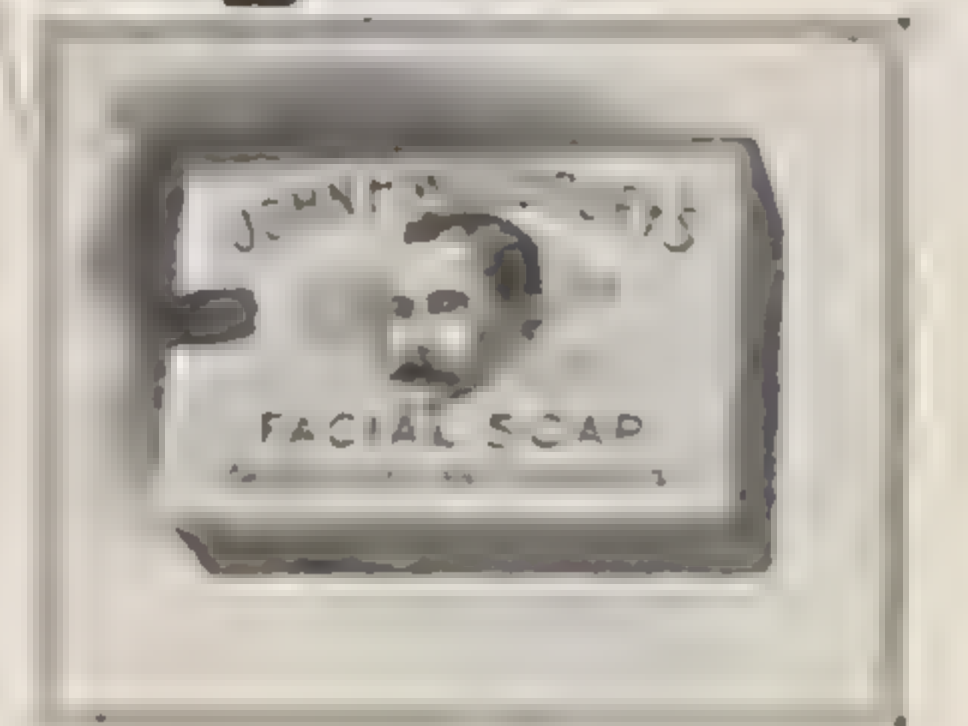
Woodbury's Facial Soap cleanses the pores. This treatment with it strengthens the small muscular fibres so they can contract properly. After ten days or two weeks of this Woodbury's treatment, you will begin to see an improvement in your skin. But do not expect to change completely in this short time a condition resulting from years of neglect. Use this treatment *persistently* in your daily toilet. It will gradually reduce the enlarged pores until they are inconspicuous.

A 25c cake of Woodbury's Facial Soap is sufficient for a month of this treatment. You will find Woodbury's at the toilet counters in your town wherever you live, whether in the United States or Canada.

Note — A cake of this famous facial soap large enough for a week's treatment will be sent you on receipt of two 2-cent stamps by the makers, The Andrew Jergens Co., 902 Spring Grove Avenue, Cincinnati, O. If you live in Canada, address The Andrew Jergens Co., Ltd., 902 Sherbrooke Street, Perth, Ontario.



You will find
Woodbury's at
the toilet counters
in your town.





Some Good Fairy Will Bring Them

Some good fairy—in some way, sometime—will introduce Puffed Grains to you. Not only one, but all of them—Puffed Wheat, Puffed Rice and Corn Puffs.

That good fairy may be an ad like this. Or a mother who tells you how her children love them. These foods are too good—and too good for you—to remain always unknown at your table.

Grain-Made Bubbles

Puffed Grains are bubbles formed by steam explosion. The walls are thin and crisp and flaky. The taste is like toasted nuts.

They are fragile morsels, ready to crush into almond-flavored granules. By no other process can grains be made into such fascinating foods.

They are served like other cereals. They are also floated in bowls of milk. They are used like nut meats—particularly in candy making. They are eaten dry—like peanuts—salted some or doused with melted butter.

Every hour, from breakfast to bedtime, hungry children find ways to enjoy them.

Puffed Wheat, 10c
Puffed Rice, 15c

Except in Extreme West

CORN
PUFFS
15c

We create these foods by Prof. Anderson's process—by shooting the grains from guns. Millions of steam explosions are caused in every grain. Thus every food granule is blasted to pieces, for easy and complete digestion.

So Puffed Grains never tax the stomach. They are fit foods for any hour. And all the elements which Nature stores in them are made available as food.

There are all these reasons why you should serve Puffed Grains. Try them all. Find out which one your people like the best.

The Quaker Oats Company

Sole Makers

(756)

PARIS IN MID-SEASON

(Continued from page 22)

streets. A few incongruous sights are still visible, but we have become accustomed to shrugging our shoulders and muttering in explanatory defense, "*à la guerre, comme à la guerre.*"

A portion of the ground belonging to the Société de Golf at La Boullie is being used as a free training ground for the youths of Paris. Its object, similar to that of the Athletic College at Rheims, founded by the Marquis de Polignac, is the military training of the young men who will soon be of age for service.

One of the most unusual sights in Paris since the beginning of the war may be viewed almost any afternoon in the Bois. On the banks of two of the lakes there, various modern Isaak Waltons angle assiduously. This in itself is profane, but that the ubiquitous *sergents de ville* should ignore the presence of these sportsmen, seems miraculous.

The *bateaux ambulances* have at last raised anchor from the Pont Alexandre, and have floated down-stream on their errands of mercy. All Paris turned out to examine them and to wish them *bon voyage*. I caught a glimpse of the Prince de Monaco inspecting nautical arrangements about the boats, and of Madame Curie examining surgical details with evident interest.

Les Matinées Nationales continue to turn away hundreds of disappointed Parisians, whom the seating or standing capacity of the Sorbonne can not ac-

commodate. The interesting addresses and recitations attract many people, of course, but the national hymns and patriotic music are the loadstone.

The Comédie Française and the Opéra Comique opened simultaneously and with tremendous success. "Horace" was given at the Comédie to a rapt and fervid audience, but the *clou* of the afternoon was the recitation of the "Marseillaise" by Mounet-Sully, Madame Silvain, and Mlle. Bovy. The very foundations of the theatre rocked and reverberated with the mighty uproar. The audience lifted its voice and sang "*Marchons! marchons!*" with a delirious frenzy.

Much has been rumored of the possibilities of a New York season for a company of Comédie Française players, but no definite plans have been announced. Since the reopening of the Comédie in Paris, there seems, perhaps, less chance of this plan materializing than before, and yet there is still a possibility of its realization, as the performances at the Comédie Française are as yet confined to two matinées a week.

Silver twenty centime pieces are putting in an intermittent appearance. These small bits of French money were used many years ago, but disappeared from circulation in the sixties. For the most part, possessors of these coins had hidden them away as numismatic treasures, but a few of them have recently come to light in Paris. E. G.

THE SPRING IMPORTATIONS

(Continued from page 26)

materials with openwork stripes, plaids, and lozenges. This fabric may be had in all the pastel and sweet pea shades, and in a variety of designs. "Broglaise" is a dainty openwork tissue with rows of lacy dots between narrow colored stripes.

"Moussedo," which is shown at the bottom of page 26, second from the right, resembles the "chutado" previously manufactured for evening gowns and wraps, but it is a much lighter material. It is of mercerized cotton and has a background like a voile with a corduroy stripe so fine and delicate as to consist of a single thread. It is wonderfully adapted to drapery. A beautiful glacé voile called "glacella" comes in every known shade, with a narrow border in contrasting shade.

"Linette," a cotton material of about the weight and texture of handkerchief linen, which is shown at the lower left corner of page 26, is ideal for smart tub dresses, and has been woven in many

patterns of stripes, squares, and plaids.

More all-white materials are being made this year than ever before. Mourning will be so universal in Europe, that the manufacturers are working in advance to supply the enormous demand.

"Cloky," or blistered voile, is a decided novelty. White stripes of *cloques*, or blisters, alternate with plain, colored stripes.

Among the new voiles is "picot voile," shown at the bottom of page 26 second from the left, which has a colored stripe with picot edge on a white ground. Other new voiles are the cross-bar voile embroidered in white and color at the upper left on page 26, and the embroidered and printed voile at the right, second from the top. Some of the tissues of this season are so exceedingly fine as to be hardly more substantial than a veil, but solid and firm. A new soft linen with heavy thread called "toile tussor" is shown at the lower right on page 26.

A MANHATTAN COCKTAIL

(Continued from page 17)

but also the hat of the mid-Victorian type sketched at the top of page 15. There seemed to be no partiality as to colors; all of them were used. The number of yellows and greens was, perhaps, the most individually noticeable color feature. In the afternoon gowns some of the tussur-silks and the black and white, or blue and white, striped gowns were particularly well handled, as very good use was made of the stripe. The cloaks were especially interesting, as they had broad collars which in some instances were of a straight piece of material that stood away from the neck in rather a different way from anything seen of late.

A suit representative of the spring models which Bergdorf and Goodman are showing is sketched at the bottom of

page 16. It has the plaited skirt for which some success is predicted, and shows a hip-length coat with a peplum. Below the coat is a broad sash of sand colored satin to match the sand colored "epangeline" of the suit. "Epangeline" is a ribbed cloth something like faille. Though a great contrast is shown in the picture between the epangeline and the satin, it is not so noticeable in the actual dress. This house believes that spring suits will be less like dresses and more like the tailored suits of old, though both the ripple and the plaited skirts will be worn with the hip-length coats. However, it seems that the full, or at least the moderately full, skirt will be worn with the short coat, but not with the long coat, because such a combination has a tendency to appear to shorten the figure.



"I am in desperation about my complexion," wrote one woman. "Nothing seems to improve it." To "improve" the skin of her face, she had been applying powerful mixtures, disguised as "toilet preparations" which had taken the very life from it. NATURA ("Nature's Own") Preparations are, above all, PURE.

To Really Remove Wrinkles
A cream of the purest, richest and most nourishing elements should be fed into the skin daily. NATURA ROSE EMOLLIENT, a perfect tissue builder, compounded by hand from the most valuable oils, refines the texture of the skin, and softens and fills out wrinkles and hollows. Jar \$1. By mail \$1.10.

To Whiten Without Harming
Every woman wants white neck, arms and shoulders. How to get them without injuring the texture of the skin is a problem that is satisfactorily answered by NATURA SKIN BLEACH. (Mild form A. Stronger form B.) NATURA BLEACH effects the rapid removal of tan and freckles and gradually makes the skin a beautiful white. \$1. By mail \$1.10.

Write for the free NATURA Book. Mail orders filled. Visit the NATURA Salon for facial treatment. Hair Department under DESIRE BANNERT, from Georges, Paris.

Natura

"Nature's Own Preparation"
SALON, 461 FIFTH AVENUE, NEW YORK
Opp. Public Library. Also Branches of Sachars, de Paris and London
Sachars Parfums, Savons and Poudres, also for sale at Stern Bros., N.Y. Boston Branch, H.G. Laffee, 300 Boylston St., Boston, Mass.

Parfum des Fees
THE LATEST IN FRENCH PERFUMERY
Made in concrete form, and put up in an elegant polished casing to fit into the Opera bag, pocket book, fan bag or purse. Indispensable in traveling.
15 cents at our drugists or by mail.
FRANK M. PRINDLE & CO.
71 W. 35th St., NEW YORK

Direct from
Switzerland

Send 10c today for this box of 80 embroidered samples and 80 Paris fashion sheets.

Embroidered Novelty Vole Robe No. D 1078
45 yards of material
Washington, D.C.

Write for these samples of
Embroidered Robes and Waists

Our 1915 Sample Assortment shows eighty of the loveliest, most artistic designs and eighty original ways to make up embroidered robes, waists and children's dresses. Before you select any clothes, send 10 cents for these samples and fashion sheets. Let us send you our big box of *Actual Embroidery Samples*, in the latest French shades, on organdie, linen, batiste, voile, woolen and cotton crepes, woolen ratine, silk, net, chiffon and crepe-de-chine, and *Eighty Fashion Drawings* just received from abroad.

Schweizer dress patterns are embroidered in Switzerland, where labor is cheap, and sold direct to you. ALL ARE UNMADE—ample material to make up any style. For very little more than you pay for ready-made clothes, you can wear exquisite imported, richly embroidered dresses.

Prices range from **\$1.00, \$2.50, \$3.90** up to **\$45.00**.

We deliver free by return mail, and guarantee satisfaction, or promptly return your money.

The 10 cents over: the postage only. Get this big collection by return mail. The shrewd, clever buyer "shops around"—then compares values. This is all we ask. See these designs which can be secured nowhere else in this country. Select your clothes from a wide range—get ones every woman will envy.

Send one dime today for these actual samples and fashion sheets from abroad.

Women make good incomes representing us in their own towns. Write for terms.

Schweizer & Co.
Dept. K. 1—470 Fourth Ave. New York

GAUMER

"Gaumer lighting everywhere follows the evening glow."

010660 for Living Room or Dining Room

Designs that harmonize with the furniture and decorations of each particular room, are to be found in

GAUMER Hand Wrought Fixtures

Every indoor Gaumer fixture is guaranteed against deterioration of finish. Look for the Guarantee Tag when you purchase of your dealer. Write for folio.

Address Dept. H.
BIDDLE-GAUMER CO.
3346 to 3356 Lancaster Avenue
Philadelphia

LIGHTING FIXTURES

An Illustrated Practical Family Magazine

FOR the home-maker, for the one who has a home or who intends to have a home, for the one who wishes to improve the home he has or is to have, and for the one who appreciates that the garden and the dwelling form closely related parts of a harmonious scheme.

AMERICAN HOMES AND GARDENS stands for the best in home-building. Its pages contain hundreds of suggestions for the home. It seeks to develop a sense of the beauty in home-

AMERICAN
HOMES
AND GARDENS
361 Broadway, N.Y. City

Enclosed find \$1.00 in payment for "American Homes and Gardens" for four months, starting with the current number. I would also like to have you send me "An Encyclopedia of Gardening," in accordance with your offer in Vogue.

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Address.....

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AMERICAN HOMES AND GARDENS

SUBSCRIPTION PRICE \$3.00 PER YEAR
SPECIAL TRIAL OFFER

FOR ONE DOLLAR we will send "American Homes and Gardens" to your address for four months, commencing with the number current at the time your order reaches us, and we will also send you, without additional charge, a copy of "An Encyclopedia of Gardening," by Walter P. Wright.

Whether you possess a garden of your own or only take the city dweller's interest in gardening affairs, this book will interest you. On questions of horticulture, Mr. Wright is an acknowledged authority, and the book will be found invaluable as a work of reference.

MUNN & CO., Inc. 361 Broadway, New York City



*My dear!
she looks so
much Older!*

OVER the teacup! Those unkind remarks—unkind, but frequently truthful. For a slight change in contour, a faint wrinkling or marking of the skin, a noticeable fading of the complexion—these add YEARS to one's age, that is, in the eyes of one's friends. And there is really not an iota of an excuse for the woman of today to lose one bit of her youthful attractiveness. For every woman can do what hundreds of Miss Arden's clients have done for years, and keep the skin and complexion in the pink of condition, the facial contour firm, well-molded and youthful, by devoting ten minutes each day to proper treatment with the **Venetian Preparations**. To explain:

For a flabby, sallow, coarse skin (the first indication of advancing years) there is the **Venetian Skin Tonic**, which clears and tones the skin, firms and whitens it, and gives buoyancy to the tissues. 75c, \$1.50, and \$3 per bottle.

For pores about the nose and mouth which enlarge, causing the chronic appearance of blackheads and other blemishes, there is the **Venetian Pore Cream**, a healing, cleansing paste which transforms such a skin into one of smoothness and refinement. \$1 a Jar. Before applying **Venetian Pore Cream** it is advisable to cleanse the distended pores with **Venetian Cleansing Cream**. Jar, 50c, \$1, \$2, \$3.

For a skin which naturally darkens, there is the **Venetian Lille Lotion**, of beneficial aseptic qualities, which imparts a satiny whiteness. \$1, \$2 per bottle (in flesh, cream or white).

When the neck and bust begin to lose their firmness and plumpness, it becomes necessary to use the nourishing **Venetian Adona Cream**, which rounds out to normal proportions. Jar, \$1.25, \$2.

For the face which has actually begun to show wrinkles or hollows, either from illness, anxiety or advancing years, it is most important to brace and nourish the muscular fibre beneath the skin with **Venetian Muscle Oil**. \$1, \$2, \$4 a bottle.

Venetian Skin Treatment Box

Containing Venetian Ardena Skin-Tonic, Venetian Cleansing Cream, Venetian Pore Cream (all described in this advertisement) and Venetian Velva Cream, for keeping the skin pliable and smooth. Also generous samples of Venetian Lille Lotion, Venetian Muscle Oil (also described here) Venetian Rose Color, a pure liquid rouge, and the exquisite Venetian Flower Powder. All compactly arranged in attractive Japanned Metal Case, for \$3.

Venetian Products are sent, with Instructions, on receipt of cheque.

Expert Treatments given at the Arden Salon D'Oro.

A trial treatment of a half hour (\$2) will best convince you of the wonderful improvement that could be accomplished by a course of a dozen or so. A wonderful new nourishing cream for lines and crowsfeet about the eyes (is not sold), but is used exclusively in Salon treatments. Call any time for personal consultation.

Elizabeth Arden

Salon D'Oro, 509 Fifth Avenue (Suite 44),
NEW YORK

Branch Salon, 1147 Connecticut Ave., Washington, D. C.

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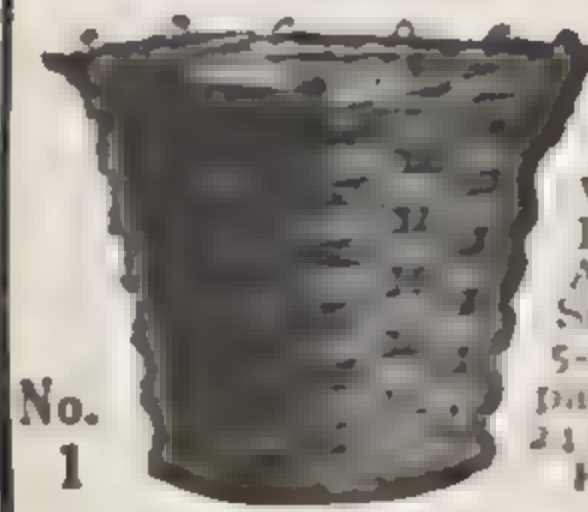
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"BOMBAYREED" JARDINIERS "FOR THE HOME"

Woven by hand from the celebrated East India reeds. Practically indestructible. All Sizes and Colors. SPECIAL OFFER—Size to cover Standard 4-inch pot, style 7, or 5-inch pot, style 1, 35c each, 3 for \$1.00, post-paid. Send for our Booklet "For the Home," containing 21 pages of practical artistic suggestions in Wicker Ware. BOMBAYREED WFG. CO., Sole Makers, ATLANTA, GA. In answering mention Vogue.



THE WHEREWITHAL OF COSTUMES

(Continued from page 55)

Spain has some delightful satin-striped taffetas in street shades, two of which are illustrated on page 55, in the second and third groups from the bottom of the page. These are very unusual and the leading dressmakers are using them. Similar materials are being shown in some of the early imported models. Haas shows a "Callot stripe," reproduced at the left on page 55, second from the top, which is perhaps prettiest in a beige ground with black stripes. A taffeta with a broader stripe is particularly good in black, navy blue, and Belgian blue.

Brady shows a black satin-striped grosgrain under the name of "taffeta rayure" which is particularly smart, although the "moire Pekin" displayed by the same house and shown at the left at the top of page 55, is even more unusual. In this, a broad satin stripe alternates with two very narrow ones on a moire faille background. For combination with other materials in dresses and for wraps this is particularly suitable. "Haicienne quadrille," shown at the right on page 55, in the second line from the top, is a taffeta with a very clearly defined check which comes in various tones of blue and brown on a white ground. But stripes and groups of stripes, more frequently in self tones than in contrasting color, are shown rather more than checks. "Rayé mexicain" is a white taffeta with a double black stripe, shown at the right on page 55, third from the top, which Spain is displaying, and a novelty from the same house is a black dot on a changeable onyx ground, called "chevreau génois" and shown at the lower left on page 55.

Broadly speaking, faille silks are as popular for evening as for daytime wear.

There are distinctions of weave which give them both individuality and various names. "Gros de Londres" is a lovely new weave which comes in evening shades, a weave which seems shot with silver. The orchid shade is charming in this silk, as it is also in "poult-de-soie vestal," a material supple enough to drape well. Two or three tones of salmon, onyx, and "porcelain blue" are all good for the spring and summer. "Voile de soie" will be among the leading silks, not only in the darker colors for afternoon dresses, but in the evening shades as well. It is safe to say that it will be a good season for silk, especially for those which boast a twill in their weave.

A TRIMMINGLESS SEASON

Trimmings are few and far between this season. Beaded bow-knots, which may be used sparingly, are illustrated at the extreme left at the bottom of page 55. Some of the new buttons have taken to themselves odd shapes and attractive combinations of black and white which suggest ivory and ebony, and make good fastenings for suits and separate coats.

Rather than being applied, trimmings are this season a part of the dress. Some of the French cloths show a tracery of silver thread done on the cloth itself, which is very charming. This silver tracery is shown by Callot on the latest dresses which have come to America, and also appears on some of Jenny's models.

Soutache braid is also in favor and seems likely to be more so. Beaded trimming plays considerable part in outlining yokes, cuffs, and vest effects. Sometimes the beads match the dress, often bright color combinations are used.

COPYRIGHTING CLOTHES

(Continued from page 17)

prosecuted. Having given fair warning, however, the Syndicat will hereafter see that each case that is discovered will be prosecuted to the full extent of the law. In fact, at the recent trial of the Universal Weaving Company, Judge Collins, who was presiding, said that although he would impose only a light sentence in this case, since the defendant was merely an employee of the company, in future all offenders would be dealt with severely and that "this practise of impudently defrauding the public must and will be stopped."

CONSOLIDATING FASHION INTERESTS

The activities of the Paris Syndicat de Défense de la Couture Française are not, however, to be limited to the mere matter of eradicating the false label evil. It is understood that the organization, which has had the important result of uniting the leading Paris couturiers in a common cause, will endeavor to bring about a closer relationship between the fashion worlds of Paris and New York, to assist Paris better to understand the particular fashion needs of New York, and to make certain, on the other hand, that Paris does not misunderstand the attitude of New York in matters of fashion and trade.

Since the beginning of the war rumors have reached New York that there was a growing feeling among the French designers that efforts of New York to create original fashions were in reality a determination to seize the Paris market while Paris was suffering from the disorganization of its workers. That nothing could be further from the thoughts of the American designers ought to be easily patent to the French houses if they stop to consider the eagerness with

which the American buyers have hung upon the cable during the past months, hoping for news from Paris, and the avidity with which they have seized upon any crumbs of information. At great personal risk and inconvenience, also, representatives of the New York dress-making houses and shops have made repeated trips abroad in quest of French models, buying up whatever they found in the ateliers, and in some instances giving orders for special designs to be executed for them while they waited. That a trip to Europe just now is a very hazardous voyage and one not to be undertaken unless business interests actually demand it, is proved pretty conclusively by the rates of marine insurance. A short time ago the *Lusitania* sailed with an insurance of \$10,000,000 upon her, for which a premium of \$50,000 was paid, and an important percentage of her passengers was made up of buyers from American houses in quest of French clothes. Apparently, then, America is not wavering in her loyalty to French fashions and now that the Syndicat de Défense de la Couture Française is established here it is expected that the most cordial understanding will be promoted between the creators and purveyors of fashion in both Paris and New York.

In order to show their attitude in the matter of counterfeit fashions the following statement, which is a facsimile of the one photographed on page 17, was signed by the couturiers. "The undersigned houses congratulate and thank M. Paul Poirer for the attitude which he has taken to defend himself against fraudulent imitation in America, give their support to his action, and sincerely hope that his case, which interests all couturiers, will be sustained by the American courts."



Reduce or Increase Your Weight Perfect Your Figure

My motion picture "Neptune's Daughter," and my own exhibitions on the stage, show what my course of Physical Culture has done for me.

Become my pupil and it will do as much for you. Devote but fifteen minutes daily to my system and you can weigh what Nature intended. In the privacy of your own home you can reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped.

My course tends to make a figure perfectly proportioned throughout—a full rounded neck; shapely shoulders, arms and legs; a fine, fresh complexion; good carriage with erect poise and grace of movement.

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My system stimulates, reorganizes and regenerates your entire body. It helps transform your food into good, rich blood. It strengthens your heart, lungs and other organs, conquering all weaknesses and disorders and generating vital force.

My book, "The Body Beautiful," should be read by every woman, and I will send it to you free. It explodes the fallacy that lack of beauty or health cannot be avoided. In it I explain how every woman can be vigorous, healthy and attractive.

I have practised what I teach. In childhood I was puny and deformed. I have overcome all weaknesses by my own natural, drugless methods. Millions of people have seen in me a living demonstration of my unique system of health-culture and body-building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality or in any other respect not at your very best, I can surely be of service to you.

MY GUARANTEE:

With my free book, "The Body Beautiful," which is fully illustrated with photographs of myself explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

Send 2-cent stamp for "The Body Beautiful" and Trial Plan to-day

ANNETTE KELLERMANN, SUITE 924V
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your hair to
shampoo with
"PACKER'S"



That Dress You Liked So Much

Your Old Wardrobe Made New

THE frock you liked so much I can create into a new gown with all the chic and dainty touches of the derniere mode. Your best friend would never recognize it.

My prices are higher than the ordinary re-builder and remodeler of gowns, but deservedly so because after I study your type your gown will give you a distinguished individuality. I create an entirely new frock for you and it possesses all the chic Parisian touches so necessary to make you feel and know you are wearing the latest style.

A well fitting lining is all I require.

I do not allow any machine sewing—all the work is done by hand by skilled workers. I use your own material if you desire.

A prominent society matron of Newport would not believe the gown I created for her from her old frock was the same gown she had sent to me.

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(formerly with Mrs. Osborn)

Mending Shop

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Hand-made and "B.B." Valenciennes and Cluny shown side by side.



Our Trade Mark divides them—Which is Which?

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GO to your favorite shop and ask to see the "B.B." Laces mounted on a card side by side with Hand-made Laces, of which they are reproductions; also examples of a "B.B." Valenciennes and Cluny washed 100 times.

You can beautify the most beautiful Gown or exquisite Lingerie with these wonderful "B.B." Laces—and this is why they are so extensively used by exclusive Stores in all the Capitals of the World.

ASK FOR "B.B." BOOKLET

MADE IN U.S.A.



Messrs. Lyon & Healy, the world's greatest Harp builders, announce their readiness to fill promptly orders for any of the styles of the three celebrated Harps which they manufacture.

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THE WASHBURN HARP
CLARK IRISH HARP**

Complete catalogs containing many illustrations and much interesting matter may be obtained (free). Also particulars of a plan of easy payments will be sent upon request.

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FRENCH FACE CREAM.
A perfect preparation for nourishing the skin and keeping it soft and velvety. Assists Nature in creating and perpetuating the beauty of a fair complexion. Price, \$1.00.

CLEANSING CREAM.
An exceptional cream for preventing wind-burn or sun-burn. Removes all dust and other impurities of the skin, cleanses and beautifies the complexion. Price, 50c.
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...that Lustrite Facial and Manicure Preparations are the best." Manicurists everywhere recommend them. Lustrite Nail Enamel (the dainty little cake) gives a most brilliant, rapid and lasting polish. Be everywhere. Send druggist's name and 2c stamp for six samples of Lustrite preparations, booklet "Well Kept Nails" and coupon good for one 10c tube Lustrite Hand Velvet. The Floridine Mfg. Co., 43A Fulton St., Brooklyn, N. Y.

Lustrite NAIL ENAMEL



The Two Expositions in California

—The Pan-California Exposition in San Diego, now open, and the great International Exposition in San Francisco, which opens February 20—are described in a masterly way, in current issues of

The Magazine that **Travel** Takes you there

Whether or not you intend visiting the Coast this year you should not miss these authoritative articles and beautiful

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The coming months promise some unusually interesting trips. There will be timely visits to the theater of war, and equally timely jaunts in our own land. This year TRAVEL is all the more a necessity, now that so many lanes of foreign communication are closed. With this sparkling magazine on your table you are still a citizen of the world.

The December TRAVEL Free

The December number contains an authoritative account of the San Francisco Exposition by Hamilton Wright, Director of Publicity, and many exclusive pictures. While our supply lasts we will be glad to send it free to readers who take advantage of the six months' offer opposite.

Pin a Dollar Bill to This

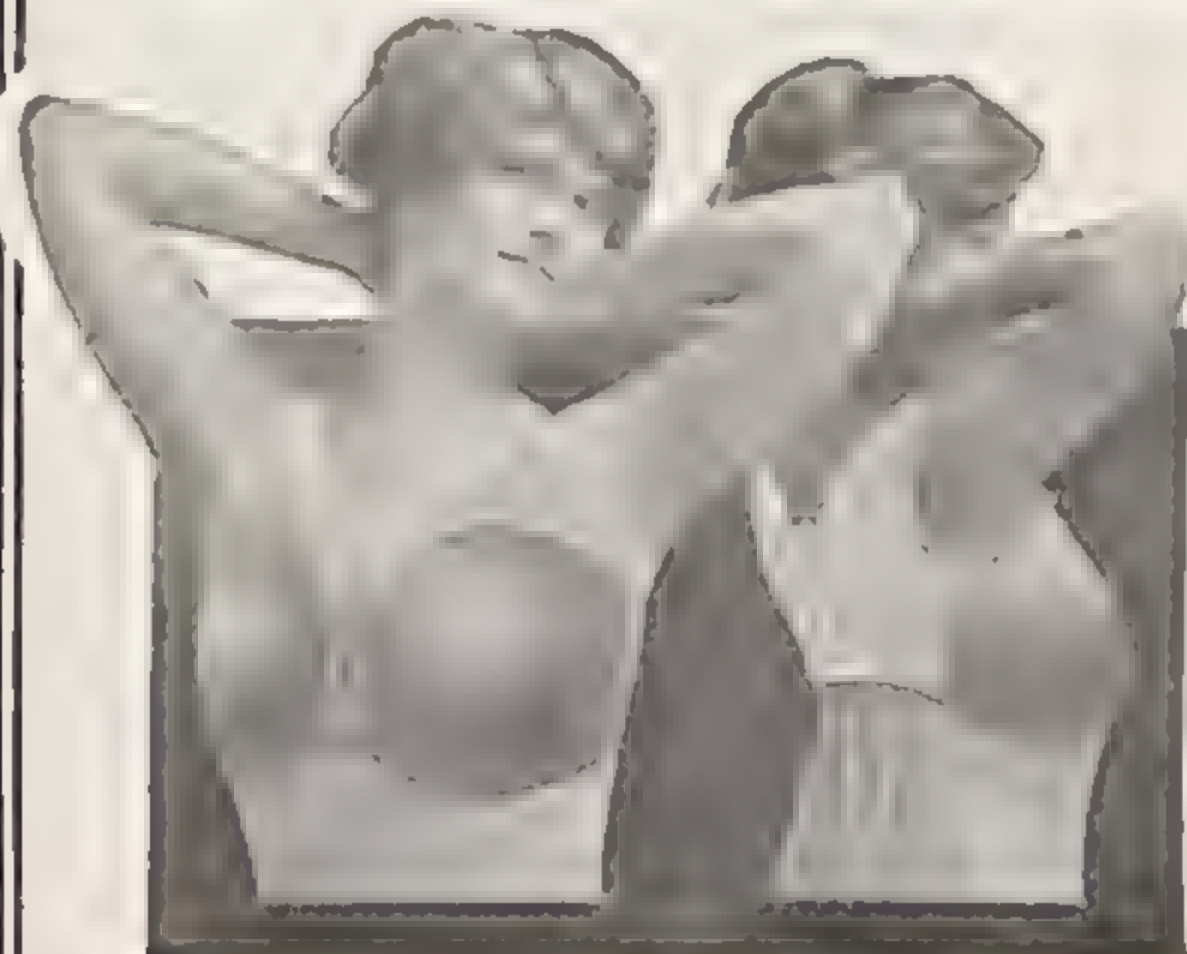
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Made of Dr. Walter's famous flesh-reducing rubber with coutil back. The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

Rubber Garments for Athletic Purposes

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Without
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Lace or
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ATHLETIC
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Wrinkle Eradicator and Frown Band, \$2
Face Mask, \$5

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Write at once for further particulars.

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The present styles demand a graceful, slender figure. The stout woman need no longer despair for she can reduce any part of her body without harmful dieting—and by the simple use of

DR. WALTER'S
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Rubber Garments
for Men and Women

These garments cover the entire body and by inducing perspiration they cause the speedy and safe reduction of unnecessary flesh.

You cannot afford to be without these garments if you have any tendency towards fat. They will keep your figure in perfect condition without causing you discomfort or trouble.

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Philadelphia Representative, MRS. KAMMERER, 1029 Walnut St.;
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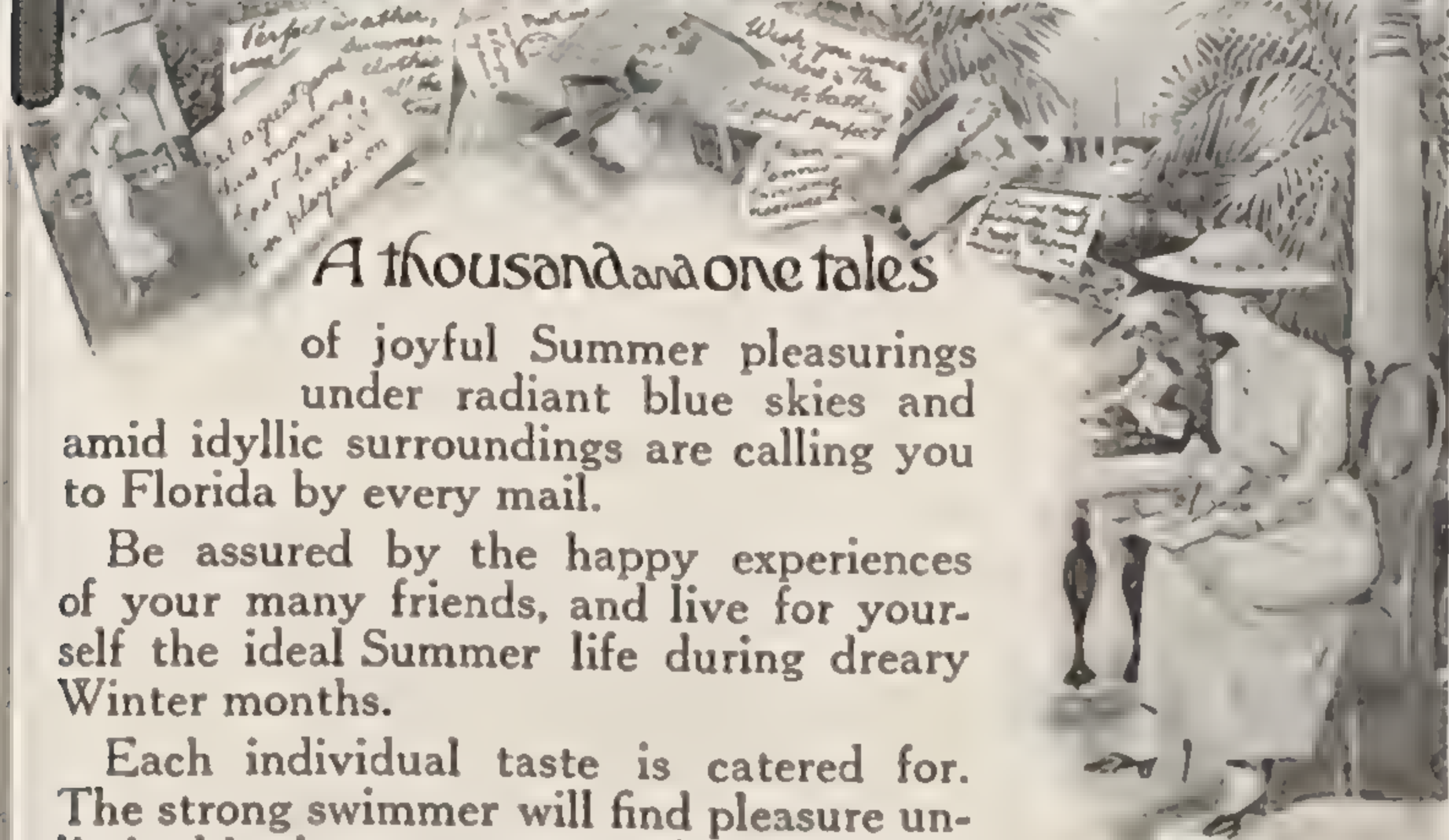
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Each individual taste is catered for. The strong swimmer will find pleasure unlimited in the warm waters of the Atlantic; the many well-kept golf links invite your skill with clubs and ball; the famous clay tennis courts are a special feature, while fishing, sailing, motoring, etc., all claim your attention with insistent charm.

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MIAMI	-	-	-	Royal Palm
NASSAU, BAHAMAS	-	-	-	The Colonial
LONG KEY	-	-	-	An ideal fishing camp
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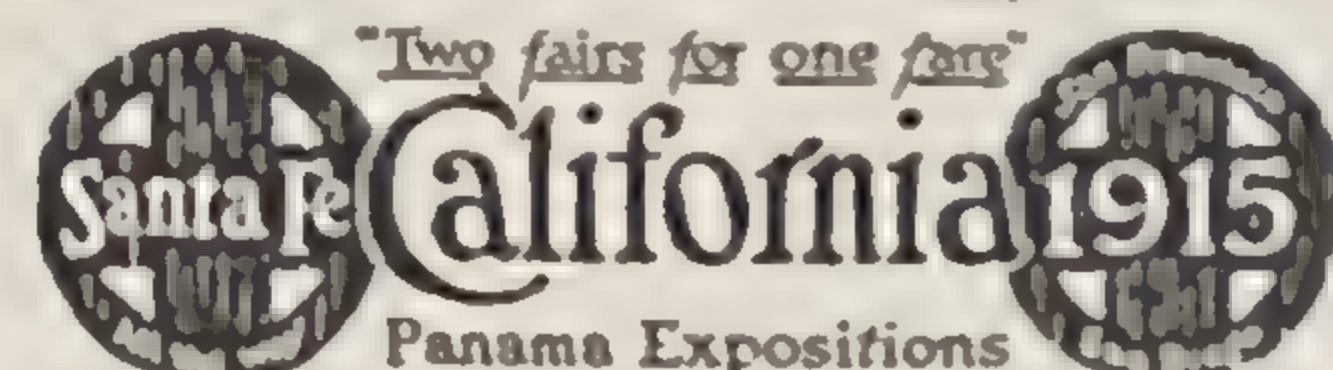


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Now begins the season when thousands of dollars — far too many to estimate — will be spent for clothes. Vogue's greatest value comes during these months when you will be planning and buying your new wardrobe; for Vogue will tell you not simply what to wear, but what to avoid. As we have remarked again and again, the successful gown is never too expensive; only those garments that are bought and never worn cost more than the purchaser can afford. Therefore, in presenting our Spring programme, we wish still again to emphasize that these numbers, even more than others, are likely to save you hundreds of dollars by eliminating costly mistakes! Unless you receive Vogue regularly through the mail, tell your newsdealer at once to reserve these four numbers for you:

FORECAST OF SPRING FASHIONS

Dated February 15. A complete, accurate review of the coming styles in gowns, tailleurs, wraps, corsets, negligees and lingerie. The material for this number is selected in advance of the fashion openings; it shows what will be worn for months to come, and by presenting these fashions in advance, it saves you costly and embarrassing mistakes in the choice of every garment you are now planning to buy.

SPRING PATTERN NUMBER

Dated March 1. Along with its advance fashion information, this number illustrates, in conveniently compact form, those new models deemed so practical and so sure to hold their style that they have been selected for reproduction in Vogue Pattern form. An interesting number to the student of fashions; an indispensable number to the user of Vogue Patterns.

SPRING MILLINERY NUMBER

Dated March 15. The one great authority on Spring hats of distinction; used not alone by Vogue readers, but by milliners and millinery departments as an index of the models most in favor for the ensuing six months. This has for years been one of the issues most in demand; the edition has never once since 1908 proved sufficient to go around. The foresighted reader will always tell her newsdealer to reserve a copy of the Millinery Number.

SPRING FASHIONS NUMBER

Dated April 1. The last word on Spring models, including many developed in the saner mood of the late Spring—models that hark forward to the styles of Summer. Every detail of the fashionable wardrobe is discussed in this Vogue. Gowns, tailleurs, waists, hats, wraps, and all the necessary accessories will be pictured and described, so that at one glance you can tell what all the best dressmakers and shops are offering. This is another number which it is particularly necessary to bespeak in advance.

Were Vogue like other magazines, "returnable" by newsdealers, it would hardly be necessary to counsel you to tell your newsdealer to set aside these issues for you. But so many readers tell us that they have difficulty in securing Vogue that we hope to prevent their disappointment by placing this coupon at their service. All you need do is to check it and hand to your newsdealer; he will gladly reserve for you the copies you specify. Unless you are a subscriber and therefore receive Vogue regularly through the mails, use the reserve coupon at once—a reservation made late is, in the nature of things, little better than one not made at all.

----- TEAR ALONG THIS LINE -----

To the Newsdealer:—You may reserve for me the copies of Vogue checked here:

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February 15
Forecast of Spring Fashions

☐

March 1
Spring Patterns

☐

March 15
Spring Millinery

☐

April 1
Spring Fashions

Name

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With

CUTICURA SOAP

Because it is so soothing and refreshing when the skin is hot, irritated and rashy, especially when assisted by light touches of Cuticura Ointment.

Samples Free by Mail

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.

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America's Latest and Most Refined, and New York's Centermost Hotel

Only hotel occupying an entire city block, Vanderbilt and Madison Aves., 43d and 44th Sts., adjoining Grand Central Terminal.

1000 rooms. 950 with bath—Rates from \$2.50 per day.

Suites from 2 to 15 rooms for permanent occupancy. Large and small ball, banquet and dining salons and suites specially arranged for public or private functions.

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The "Exceptional" School
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The American Authority on Modern Dancing.

FIFTH AVENUE, NEW YORK
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Unquestionably superior—Because of its intense Export nature. 18,000 private pupils last season means not only a World's Record, but it marks a distinct difference from the ordinary school.

Dancing ability is more important than New Dances.

Mr. Wilson teaches all the New Modern Dances, but the principal consideration of each lesson is to develop and improve your general dancing ability.

(C) 1914

This is what you want. This is why you should come to Mr. Wilson.

Call, write or phone (Bryant 6321) for interesting literature on "FALL AND WINTER STYLES of Modern Dancing" by Mr. G. Hepburn Wilson, M. B.



The Pleasures of Getting Well

Getting well isn't difficult, if you go about it the right way. It's natural to be well, so getting well is simply getting back to normal conditions and ought to be a pleasurable experience.

Live for a while at one of the most comfortable, attractive resort hotels in America, easy of access and climatically just right all year 'round.

Walk, drive or motor. Dance, play Golf or Tennis, see the Marine and Military Drills and Parades. Go sea-bathing.

Take some Treatments at one of the most scientifically administered, best equipped Bath Establishments in America. They add zest to the diversions that are always at hand.

Enjoy appetizing Southern cooking, with delicious sea-food.

Drink a very valuable natural medicinal water, flowing free to you.

That's all! A very delightful programme, isn't it?

And the only place in America where it is possible to do all these things is Hotel Chamberlin, at Old Point Comfort.

I'll be glad to send you a book which tells about many persons who have followed this programme, and been "Cured"; also, a complete description of our Treatments, the Hotel, the Climate and the Medicinal Water, if you wish these, too.

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36 Bust Reduces to 34
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First step, get

ABROAD AT HOME

JULIAN STREET wrote it
WALLACE MORGAN made the fifty pictures

Its informal, spicy, vivid talk about American cities and their ways makes you glad that—even if you aren't by way of traveling to Europe just now—there is such an interesting and colorful country right here to get acquainted with.

Hildegard Hawthorne says in the *New York Times*:

"The most engaging, the most American, the most amusing and satisfying and interesting record of a joyful pilgrimage imaginable.

"Any one who wants to do something really worth while with \$2.50 will expend it in acquiring a copy."

Are you a "Goldfish"?

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The anonymous confessions of a "successful" New Yorker who couldn't live on \$75,000 a year.

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Offered by all good hostesses—whenever the occasion demands a cocktail of surpassing richness and flavor.

So simple to serve—merely strain through ice. No mixing; no fussing with different ingredients.

CLUB COCKTAILS are mixed by experts and then are aged in the wood, to secure the true perfection of the blend.

All Varieties at Your Dealers



G. F. HEUBLEIN & BRO.
Hartford New York London
Importers of the famous Brand's A-1 Sauce

THE CENTURY CO., Publishers

The advertisement is framed by a large, light-colored circular border. At the top center is a detailed illustration of a Kaffee HAG coffee tin. The tin's label features the words "PERFECT COFFEE" at the top, a central circular logo with "KAFFEE HAG" inside, and "95% OF THE CAFFEINE REMOVED" at the bottom. To the left of the tin, vertical text reads "KAFFEE HAG" and "95% OF THE CAFFEINE REMOVED". Behind the tin and below it is a dark silhouette of a city skyline with several buildings and a tall chimney. Below the skyline, the brand name "KAFFEE HAG" is written in large, bold, white capital letters with a black outline. Underneath this, a dark horizontal band contains the text "95% OF THE CAFFEINE REMOVED" in white capital letters. The bottom half of the advertisement contains three paragraphs of text in a serif font, followed by the phrase "IN THE BEAN ONLY" in bold capital letters, and a final paragraph of text at the very bottom.

PERFECT COFFEE

KAFFEE HAG

95% OF THE CAFFEINE REMOVED

KAFFEE HAG

95% OF THE CAFFEINE REMOVED

It seems almost miraculous to extract the caffeine from coffee without changing in any way the appearance or flavor of the roasted bean.

However this is precisely what has been done after years of experimenting, and today we have Kaffee HAG, a perfect coffee of unexcelled flavor and no danger of caffeine poisoning.

Kaffee HAG is so unusually well roasted and packed in sealed bags inside of sealed tins that it comes to the table full-flavored and delicious.

IN THE BEAN ONLY

25 cents the package—all dealers. If your dealer cannot supply Kaffee HAG, send 25 cents to Kaffee HAG, Corporation, 225 Fifth Ave., New York City, and a package will be sent post paid.



These are shops of personal service, because we carefully study the individual corset and lingerie needs of our customers.

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Prof. I. Hubert's Malvina Cream
 is a safe aid to a soft, clear, healthy skin. Used as a massage it overcomes dryness and the tendency to wrinkle. Also takes the sting and soreness out of wind, tan and sunburn. Send for testimonials. Use Malvina Lotion and Ichthyol Soap with Malvina Cream to improve your complexion. At all druggists, or sent postpaid on receipt of price. **PROF. I. HUBERT, Toledo, Ohio.**

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MME. HELENE'S
 Wonderful creams and lotions have proven a delight to women all over this country and Europe. To introduce these preparations she will give a free treatment demonstrating to you her improved method. If you cannot come in, write for her price list and booklet.
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